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ART AND THE HIGHER THINGS OF LIFE

ADDRESS OF

THE PRESIDENT OF THE UNITED STATES
THE HONORABLE CALVIN COOLIDGE

AT A JOINT MEETING OF THE AMERICAN FEDERATION
OF ARTS AND THE AMERICAN ASSOCIATION OF MUSEUMS¹

FELLOW COUNTRYMEN: This joint meeting of The American Federation of Arts and The American Association of Museums indicates an increasing interest in our country in the spiritual side of life. While we have been devoted to the development of our material resources, as a nation ought to be which heeds the admonition to be diligent in business, we have not been neglectful of the higher things of life. In fact, I believe it can be demonstrated that the intellectual and moral awakening which characterized our people in their early experiences was the forerunner and foundation of the remarkable era of development in which we now live. But, in the midst of all the swift-moving events, we have an increasing need for inspiration. Men and women become conscious that they must seek for satisfaction in something more than worldly success. They are moved with a desire to rise above themselves. It is but natural, therefore, that we should turn to the field of art.

In its early inception the term "arts"

embraced the whole realm of liberal culture. Our institutions of learning have perpetuated this idea in the degrees of bachelor of arts and master of arts. We have come to make a distinction, however, between arts intended to appeal primarily to the emotions and those designed to be of practical value. We refer to painting, sculpture, the adornments of architecture, music, poetry, and the drama as fine arts. More recently, we have designated the perfection and refinement of the design of articles fabricated by modern machinery as industrial arts. But, in a wider sense, the arts include all those manifestations of beauty created by man which broaden and enrich life. It is an attempt to transfer to others the highest and best thoughts which the race has experienced. The self-expression which it makes possible rises into the realm of the divine.

In recognition of these principles The American Federation of Arts was founded nearly twenty years ago. It has for its purpose not only the promotion of art for its own sake, but to relate it to the life of

¹Held in the Mayflower Hotel, Washington, D. C., May 16, 1928

the people in such a way as to increase happiness and advance civilization. It places especial emphasis on the art of living.

It is impossible to conjecture when the race first began to seek its happiness by creating forms of beauty. Very early, however, it gave expression to its desire for adornment in the making of the home. Architecture is very old. Art made very considerable strides in the early days of our own country. But in the commercial and industrial expansion which followed the discovery of gold in California and during the war period the people had scarcely any opportunity for other things, and art received little attention. When it revived in the latter part of the century it turned a great deal of attention to architecture. At the time Henry H. Richardson designed Trinity Church at Boston he gave La Farge the opportunity to enhance its beauty with mural decorations. He was also an inspiration to the group to which Stanford White and Augustus Saint-Gaudens belonged. But it was the World's Fair at Chicago in 1893 which gave a band of earnest and gifted artists the opportunity for expressing their ideals of beauty.

The result was the White City. This made a profound impression on those who had the good fortune to visit it, and seemed to revive and inspire a desire for more beautiful surroundings which was nationwide. A few years later came the Library of Congress, designed by Smithmeyer and Pelz and Casey, in the decoration of which Blashfield, Walker, Simmons, Cox, Melchers, and other mural artists cooperated. Their murals were made an integral part of the design. That idea has been carried out since in many monumental public buildings throughout the country.

The Washington plan commission with which the name of Senator James McMillan, of Michigan, will always be associated, was created in 1901. It included such illustrious names as Burnham, McKim, Saint-Gaudens, and Olmsted. Its report not only pointed the way back to the original L'Enfant plan for the national capital but started a national movement for a more orderly and artistic development of our cities. The elaborate plans now under way for the construction of public buildings, which will make Washington the most beautiful capital in the

world, is one of the results of this movement. This stirring of a national art consciousness, the realization that there should be some medium for the expression and growth of this aroused interest in the finer things of life, probably had much to do with the inception of the American Federation of Arts.

Ideas, at first rather indefinite, have been expanded and clarified, and your Federation exists today—fruitful in good works—a most effective aid in the progress toward the ideal of beauty. Your 6,000 members, in addition to the more than 400 art museums and associations in affiliation, comprise a network of nation-wide influence. Your traveling exhibitions of art, including paintings, sculpture, prints, and examples of the industrial and decorative arts, have been displayed in communities in forty states and in Canada this past winter. Most of the exhibits were provided by individuals or associations. To develop an appreciation of art you furnish typewritten lectures with lantern-slide illustrations. Your own publications, and others which you make available, are most helpful. Not only do you answer community appeals but you respond to the individual groping for art and in so doing have from small beginnings accomplished large results.

Aid in the extension of your work has been given by various philanthropic endowments. One is interested in the elevation of industrial arts in America on the sound theory that beauty in a commercial product is worth while, not only materially but also esthetically, and that it gives an opportunity to bring art into the home. Another appropriation has been made for the purpose of seeing if art cannot be made a vital force in a typical community. A small western city has been selected for the experiment, and two artists are being sent there to ally themselves with its life. They will open a gallery and will encourage the growth of civic and home art in every possible way.

In the development of an artistic sense and in ministering to the love of the beautiful, we naturally have sought examples of art of other years and other countries, as well as those of our own period and country. The assembling of these treasures in museums not only has made them available to the public, but has afforded the opportunity for comparison and study.

There are museums devoted to history and to science, and, more recently, to the industries as well as to art. Hundreds of millions of dollars have been spent in land, buildings and equipment to accommodate collections of inestimable value. It is said that it costs somewhere in the neighborhood of \$25,000,000 a year to operate and maintain them. What more natural than that those directly interested in this work should have wished to come together each year to exchange views and to establish cooperative relations. Such was the beginning, twenty-two years ago, of The American Association of Museums.

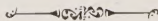
In 1923 a year-around headquarters was opened in Washington for the purpose of gathering and disseminating information of value in solving administrative and educational problems. Encouragement and aid have been given in the establishment of new museums, particularly those of the small-community type. To furnish facilities for nature study and to enhance the enjoyment of life out of doors, museums have been started in our national and state parks. Whatever may be done to increase museum facilities and to render their collections of more use to mankind is a most valuable service and deserves every encouragement.

The impetus given to city planning by the McMillan Commission has carried that art and its practice a long way. Gradually civic pride has been stimulated to the point where well-kept streets and parks, fine public buildings and private construction of a pleasing design, all developed with a thought to a harmonious whole, are considered essential to a modern community. Zoning laws, originated for the purpose of keeping industry from spreading through cities at random, and limitations placed on the height and character of buildings in recent years have brought about the development of a distinctive type of American business archi-

tecture. It has been much admired and praised by visitors from abroad. If clothes make the man—and certainly good dress gives one a sense of self-respect and poise—how much more is it true that clean, beautiful surroundings lend a moral tone to a community. Gradually we are getting rid of the squalor of the slums of our big cities and of the oppressive ugliness of some of the small towns.

It is especially the practical side of art that requires more emphasis. We need to put more effort into translating art into the daily life of the people. If we could surround ourselves with forms of beauty, the evil things of life would tend to disappear and our moral standards would be raised. Through our contact with the beautiful we see more of the truth and are brought into closer harmony with the infinite.

Our country has reached a position where this is no longer a visionary desire but is becoming an actual reality. With general prosperity, with high wages, with reasonable hours of labor, have come both the means and the time to cultivate the artistic spirit. Philanthropy has given the people access to all that is most beautiful in form and color. It is theirs without money and without price, if they will but go and possess it. Out of our agriculture, our commerce, and our industry, we can already see emerging a new spirit. The potential is becoming actual. Through science and invention, gradually but surely, we are banishing the drudgery of existence and bringing into every avenue of living a touch of the artistic. We are working out the ideal under which all will realize that they are artists, in their employment, in their recreation, and in their relations, one with another. It is to this high calling that the members of your associations have dedicated themselves. The service which they are rendering is of inestimable value for the advancement of an enlightened civilization.





THE HENRY E. HUNTINGTON ART GALLERY

MYRON HUNT, ARCHITECT

THE HENRY E. HUNTINGTON ART GALLERY

BY JESSIE A. SELKINGHAUS

THE SETTING of the Huntington home at San Marino, which has now been converted into an Art Gallery and opened to the public, is one of great beauty and particularly fitting for the purpose to which it has been dedicated.

The way leading up from the highway through the orange groves of the estate is bordered by a dense growth of an infinite variety of trees, vines and shrubs. Giant bamboo, interspersed with palms, all but smothered in flowering wisteria and climbing rose, give occasional vistas of oak forest and orange groves, while over all is the composite scent of the flower gardens of San Gabriel Valley softly combined with the all-pervading perfume of heavily blooming citrus trees in April.

The two buildings occupy a commanding place on the top of the gently rounded hill close enough to be accessible yet separated by an expanse of turf over which old oaks

fling their wide, protecting shade. Hidden in one part of the vast gardens is the Cactus and Botanical Garden, while at another part are the rose and Japanese gardens; opposite the windows of the grand staircase extends an avenue of cocos plumosis palms, backed by a dense growth of tropical plants, along which are set, at intervals, old stone statues from historic estates of Europe, and which leads one to a lovely fountain which has, long ago, graced some Italian garden.

The house itself, built on spacious and dignified lines, lends itself well to the exhibition of pictures and, since the canvases have been hung as nearly as possible in the places occupied when Mr. and Mrs. Huntington lived there, enough of the home feeling remains to eliminate the cold museum atmosphere.

The main hall, together with the three auxiliary halls and the grand staircase, are Georgian and harmonize with and properly



Courtesy of Sir Joseph Duveen

THE YOUNG FORTUNE TELLER

SIR JOSHUA REYNOLDS

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

frame the collection of eighteenth century British portraits. Each canvas occupies its own architectural setting, and one is enabled to enjoy the picture without having its neighbor interfere, with rival attraction.

It seems possible that the collection grew beyond the bounds originally intended, since the drawing rooms and dining room, each hung with British portraits, are distinctly

French. The magnificent library, finished in oak, with bookcases containing the volumes of Mr. Huntington's private library extending to the ceiling, contains four of the five tapestry panels by Boucher known as "La Noble Pastorale." The fifth is at the entrance of the main hall.

It is not the purpose of a short article to review the merits of the fifty or more



Courtesy of Sir Joseph Duveen

PINKIE

MISS SARAH MOULTON-BARRETT

A PAINTING BY
SIR THOMAS LAWRENCE

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

paintings which are so representative of the art of that period. Their history and expert appraisement are to be found in all libraries and should be carefully studied in order to fully appreciate what has been brought to us. That they are here for all to see, their housing and arrangement and the reaction of America to this splendid contribution to the artistic and literary learning of the west, is of sufficient interest to record.

In the entrance to the main hall is hung the portrait of Lord Glenlee, by Sir Henry Raeburn. This was the first of the paintings purchased for the collection and was acquired in 1908 from the Arthur Wellesley Miller collection in Edinburgh. Almost directly opposite is the much exhibited portrait of the foremost tragedienne of the English stage, Mrs. Siddons, as *The Tragic Muse*. It is probably the most widely known of the portraits by Sir Joshua Reynolds.

Here, also, is the portrait of the celebrated musician, Professor Abel, painted by his close friend, Thomas Gainsborough. This latter is considered one of Gainsborough's greatest achievements. Relieved of the necessity to flatter, which has always marred the sincerity of portraits of women, the artist has given a distinctly personal and human characterization of what must have been a kindly and lovable personage.

In this hall also are hung the paintings of Diana, Viscountess Crosbie, Georgiana, Duchess of Devonshire, Jane, Countess of Harrington, and Mrs. Edwin Lascelles, afterwards Lady Harewood, all by Sir Joshua Reynolds. Companionship these are Juliana, Lady Petre, Edward, second Viscount Ligonier, and Penelope, Viscountess Ligonier, by Gainsborough.

The dining room is devoted exclusively to portraits by George Romney, and the furniture is early Georgian. The chairs and settee are illustrated in "*A History of English Furniture*," by Percy Macquoid. Over the elaborately carved mantle is the large canvas of Mrs. Francis Burton, exhibited at Burlington House in 1885. In this room is also hung the portrait of Lady Hamilton which is identified in John Romney's *Memoirs* as "Three-quarters in a straw hat," called "*Emma*," and shows this much painted and interesting lady in a temperamental mood.

In the large drawing room which opens

from the main hall is hung the picture which has given the collection so much publicity—the portrait of Master Jonathan Buttall known as "*The Blue Boy*,"¹ to which one returns again and again with profound admiration. The handling of a difficult texture in a difficult color against a landscape background, the whole held together with such masterly skill, is worthy of long consideration. There is a romantic story concerning the painting of this picture by Gainsborough that has, in a final check-up, been disproved. It has long been said that it was done to confute the dictum of Sir Joshua Reynolds that "masses of light . . . should always be of a warm mellow color," while "blue, gray or green colors should be kept out of these masses." This Eighth Discourse of Sir Joshua was dated December, 1778, while the records show that "*The Blue Boy*" was exhibited at The Royal Academy in 1770. Nevertheless, Gainsborough has successfully challenged what is today, as it was then, a general truism in all art; and what is more he has thereby produced one of the world's masterpieces of painting.

As a companion piece to this charming dark-eyed lad, with disheveled hair and sturdy boyish pose, is the equally famous painting of Miss Sarah Moulton-Barrett, known as "*Pinkie*." Painted by Sir Thomas Lawrence in the latter part of the eighteenth century, it has a freshness and breadth of handling that will be enjoyed by the later conservative artists. With the moist clear blue of the sky and the breezy out-of-door feeling, this charming maid, in her softly flowing drapery, might well be tripping over one of California's flowered hills of spring.

It is interesting to note the portraits of children of this period as represented by these British painters. Across the room from "*The Blue Boy*" is a portrait of Master William Blair, son of the Right Honorable Robert Blair, Lord President of the College of Justice, Edinburgh. Dark eyed, thoughtful, well poised, he is a fine type of his race and time.

"*The Beckford Children*" by Romney are charming, and the eager little son of Mrs. Bedford, in the large portrait by Hoppner, lends life and interest to the picture.

¹Reproduced in *AMERICAN MAGAZINE OF ART*, May, 1922.



Courtesy of Sir Joseph Duveen

DIANA, VISCOUNTESS CROSBIE

A PAINTING BY
SIR JOSHUA REYNOLDS

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY



Courtesy of Sir Joseph Duveen

PENELOPE, VISCOUNTESS LIGONIER

A PAINTING BY
THOMAS GAINSBOROUGH

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY



Courtesy of Sir Joseph Duveen

ANNE, DUCHESS OF CUMBERLAND

THOMAS GAINSBOROUGH

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

"Lord Western and His Brother," by J. S. Copley, are intensely human, quite lacking in formal pose, and both are convincing and real in the vigor and earnestness, even boisterousness, of their boyish make-believe.

The two children of George, 4th Duke of Marlborough, as depicted in the picture entitled "The Young Fortune Teller," by Sir Joshua Reynolds, is perhaps the one painting that will be remembered longest by the majority of visitors in the Gallery, with greater tenderness at least than either "The Blue Boy" or "The Tragic Muse." The vivacious and mischievous little girl in her

Van Dyck dress who pretends to be telling her brother's fortune has quite captivated her American audience.

Mr. Huntington has added to this representative group of portraits a few landscapes by two artists whose pictures have helped to make art history of that time.

"The Marriage of the Adriatic," by J. M. W. Turner is too well known to need much comment. It represents a brilliant morning on the Grand Canal with all the spectacular beauty of Venice. It was painted for Mr. Ruskin, Senior, and was exhibited in the Brocklebank Collection at Houghton



Courtesy of Sir Joseph Duveen
EMMA, LADY HAMILTON

GEORGE ROMNEY

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

Hall, Cheshire, under the title of "The Grand Canal, Venice, sometimes called The Marriage of the Adriatic." It was acquired by Mr. Huntington in 1922.

"A View on the Stour, Dedham" and "A Lock on the Stour, Dedham," by Constable were acquired in 1925 and 1926. The former was first exhibited at the Royal Academy in 1822. Concerning it Constable wrote to his friend, the Rev. John Fisher, nephew of the Bishop of Salisbury: "I have sent my large picture to the Academy. I never worked so hard in my life. . . . I have endeavored to paint with more delicacy."

"The Cottage Door" by Gainsborough is a richly beautiful painting of English woods and the simple life of the cottager. It will give one a clearer understanding of the strength and charm that lies in the Gainsborough backgrounds.

While not wishing to give the impression of a catalog, it may be desirable to list the pictures of importance not already mentioned in this article, for purposes of study. These are: Mrs. Munroe and Lady Beauchamp by John Hoppner; Lavinia, Countess Spencer, and her son, Viscount Althorp. The Hon. Theresa Parker, Francis, Marchioness



Courtesy of Sir Joseph Duveen

THE BECKFORD CHILDREN

BY
GEORGE ROMNEY

THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY

Camden and The Holy Family by Sir Joshua Reynolds.

Sir Thomas Lawrence is represented by portraits of the Duke of Wellington, from the collection of the Pizzicato family, Naples, of Mrs. Cunliffe Offley, and of the daughter of William Anderson as "Little Red Riding Hood."

The many Romneys include another and more familiar portrait of Lady Hamilton with brightly laughing expression, Mrs. Penelope Lee Acton, Mr. Jeremiah Milles, Mrs. Jeremiah Milles, Mrs. Ralph Willett and a very large canvas of Lady Caroline and Lady Elizabeth Spencer, daughters of the 4th Duke of Marlborough. They represent "Beauty and the Arts."

Francis Cotes is represented by a bust of Richard Brinsley Sheridan, English dramatist and author of "The School for Scandal."

Of the objects of art—the carved chairs upholstered in Gobelins tapestry, the Chipendale and Georgian furniture, porcelains, miniatures and bronzes—one would need a volume, as indeed volumes have been written containing much about these rare things exhibited.

The estate of Henry E. Huntington, together with the remarkable collection of books and manuscripts, paintings and objects of art, was deeded to the public in 1919, Mr. Huntington retaining the house for use during the lifetime of himself and his wife.

Both being now dead, the affairs of the estate are being handled by a Board of Trustees consisting of Henry Mauris Robinson, chairman, George Ellery Hale, Archer Milton Huntington, Robert Andrews Milliken and Henry Smith Pritchett.

Neither the Art Gallery nor the Library are public in the usual sense of the word into which one may drift in and out at will. The library is for the use of serious scholars, and admission is granted on application in writing, giving sufficient reason that the privileges be extended. The Art Gallery allows visitors also by admission card. Applications may be sent to the Huntington Library, San Marino, California. Approximately 500 guests are admitted a day and no more than five cards are issued to one person. At present the cards have been issued many weeks ahead.

It is a source of comfort and satisfaction to the American public that this collection has been assembled for the advance of literature and of art and that it has been so thoughtfully and so safely housed and so efficiently and courteously guarded. In return, it has been a source of keen satisfaction to the officials of the estate that the public has cooperated so earnestly in all arrangements and is showing a deeply respectful and intelligent interest as well as sincere appreciation of all activities.

THE NINETEENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

WASHINGTON, D. C., MAY 16, 17 AND 18, 1928

THE NINETEENTH Annual Convention of the American Federation of Arts, which was held in the Mayflower Hotel, Washington, D. C., May 16, 17 and 18, was exceedingly successful and noteworthy. There were a large attendance, excellent programmes, spontaneous and thoughtful discussion.

Furthermore, this nineteenth annual meeting was signalized by the fact that the

American Association of Museums for the first time met with us, and that at the session on Museums, held on the afternoon of the first day, a majority of the art museum directors of this country were present; in fact, there were only two or three absentees. Also, for the first time in the history of either convening organization, the address of welcome was made by the President of the United States.

Promptly at ten o'clock on May 16, President Coolidge arrived, escorted by his aides, by Mr. George D. Pratt, Third Vice-President of the American Federation of Arts, and Treasurer of the American Association of Museums, and Mr. Trowbridge. Mr. Pratt introduced the President and presided at the first half of this memorable session. At the conclusion of the President's speech, which was broadcasted and is published in full in preceding pages of this Magazine, brief reports were presented by the Secretary of the American Federation of Arts, Leila Mechlin, and the Director of the American Association of Museums, Laurence Vail Coleman; after which, at the request of the Chairman, Mr. Alexander B. Trowbridge, Director of the American Federation of Arts, was called upon, and outlined briefly special projects undertaken by the Federation since last January.

Community Cooperation

For the latter half of this programme Mr. Chauncey J. Hamlin, President of the American Association of Museums, occupied the chair. This part of the programme was devoted to a discussion of "Community Cooperation in Educational Planning," led by Frederic Allen Whiting, Director of the Cleveland Museum of Art. Mr. Whiting described the excellent spirit of cooperation in Cleveland, which has brought all of the educational and welfare organizations together harmoniously in a unified effort for the betterment of Cleveland. This result was attained through a conference, the initial purposes of which were to bring together a group of people broadly interested in education in the community, in order that a careful study might be made of the local conditions and the relationship of each of the institutions concerned in the local problem; with the expectation that ultimately there would be developed a coordinated program of education for the entire community, from infancy to old age. He expressed the belief that local conditions in Cleveland, together with the fortunate tradition in working together, made it possible to develop there certain investigations and experiments in community cooperative planning which will be of great value to other communities, justifying the large expenditure of time and money which had gone into the effort.

Museum Ideals

"Museum Ideals" was the subject of addresses at the afternoon session on May 16, at which Mr. Whiting, a Vice-President of both the American Federation of Arts and the American Association of Museums, presided.

Mr. Fiske Kimball, Director of the new Pennsylvania Museum in Philadelphia, who was the first speaker on this programme, gave a splendid exposition of the modern art museum and its functions. He spoke of the change in our conception of what a museum of art should be, calling attention to the fact that "the heaping up of multitude upon multitude of beautiful things does not necessarily increase enjoyment." Emphasizing the spiritual quality of art, he said: "We appreciate that the change of artistic ideals through the ages is a contribution of the spirit of man as opposed to the hindrance of that spirit through materials." Mr. Kimball strongly urged the adaptation of the museum of art to the needs of the special community to which it ministered. In conclusion, he called to attention the fact that the aims of a great art museum are not one but several, and that to realize these aims one must recognize the diversity of public interests and needs. "It must be a living body to house the varied light of the spirit."

In the interesting discussion which followed, Mr. Kimball called attention to a recent pronouncement that with ten thousand dollars worth of collections and a hundred thousand dollars worth of staff a better museum can be made than with the reverse. "But," he said, "if you have one good man it might be useful for him to have some collections to work with. You have got to have some beautiful things. Nothing but original works will carry the message of their creators to the public."

Mr. Clyde H. Burroughs, Secretary of the Detroit Institute of Arts, who was the second speaker at this session, deprecated the tendency to standardize museums, and urged instead that as far as possible they be adapted to local conditions and environment. It was his belief, he said, that the function of the art museum should be to stimulate in the people a sense of aesthetic pleasure, or aesthetic enjoyment, and that that enjoyment was an emotional rather than an intellectual reaction.

Mr. Paul M. Rea, Director of the Cleveland Museum of Natural History, was the third speaker on this interesting programme. Calling attention to the fact that he was a scientist discussing art, but that among museum workers there was a community of objective, a community of general method, he said that the inborn aesthetic appreciation of the public is a highly variable quality, and that when a beautiful object is shown in a beautiful setting it then begins automatically to perform a certain function of appealing to that innate sense of appreciation of the observer in proportion as he is endowed with that sense; in other words, that though art is a matter of emotional enjoyment the emotion itself creates a desire for knowledge and thus leads to intellectual reaction. Declaring that museums of all kinds—art, history and science—held common ideals, Mr. Rea recommended heartily that small communities which could not afford separate buildings should include all of these subjects under one roof. "For it is possible," he said, "to apply the museum method to this varied material without taking down or climbing over fences." And he ventured the opinion that, whereas the science museum needed more art, the art museum might possibly need more science in order to attain to the highest museum ideal. In conclusion, he again stressed the importance of beauty in setting. "Those who have the problems of art in mind," he said, "have first to find a beautiful setting, for the object, otherwise, is disregarded. But having found that, and satisfied their own soul, they must remember that other soles are spread on a different last, and that sometimes it is necessary to reach out a helping hand and open the door of understanding as an ante-chamber of appreciation."

In the discussion which followed, Mr. Andrew Wright Crawford, Secretary of the Philadelphia Art Jury, the City Parks Association of Philadelphia, and active in many other art organizations; Reginald Poland, Director of the Fine Arts Gallery of San Diego; Richard F. Bach of the Metropolitan Museum of Art, and others contributed interesting and valuable viewpoints.

Adult Education

"Adult Education" was the subject of the third joint session of the American

Federation of Arts and the American Association of Museums which took place on the morning of May 17.

The first speaker was Mr. Andrey Avinoff, Director of the Carnegie Museum, Pittsburgh, who declared that a museum of any type, science as well as art, should be flexible, should keep abreast of the times and should seek beauty; and that it would then inevitably instruct and uplift its many visitors of mature years. With special reference to adult education Mr. Avinoff differentiated between growing up and "growing on." He claimed that very few grew up, but that all should have the opportunity of "growing on." As Mr. Pratt, the presiding officer at that session, remarked, Mr. Avinoff's paper was full of wisdom, as well as constructive suggestions.

Mr. Chauncey J. Hamlin, President of the Buffalo City Planning Association and of the American Association of Museums, the second speaker, stressed the importance of close cooperation with the schools and universities, and above all, the necessity of keeping museums open at night, in order that those who work during the day could take advantage of their educational resources.

Mr. Hamlin was followed by Mr. Lorado Taft, the well-known sculptor, author and lecturer, who, in characteristic spritely manner, brought home many truths, chief among which, perhaps, was the power of art to enrich life, the real joy which it offered to those who comprehend it. In order that both old and young may have a better understanding of art, come closer to it, he urged a more intimate acquaintance with the lives of the artists. "They were real people," he said; "let them be known as such." He also brought to the attention of the Convention the potential value of plaster casts for the cultivation of aesthetic appreciation, claiming that the reason that they are so little used or enjoyed is because of their customary poor lighting. In conclusion, he told of his dream of a museum of architecture and sculpture which would present a record of the great periods of history so graphically that those who visited it could never forget; a museum in which the past would be recreated, and its tradition of beauty reborn; in other words, one in which the art of the ages would speak for itself.

At this session there was full discussion

not only of the possibility but the desirability of opening museums one or more nights a week to the public, and as a result a resolution urging such opening was unanimously passed.

The Chairman, Mr. Pratt, at this session called attention to the educational work among adults which the scientific museums in our National Parks are doing, and requested a word from Mr. Stephen Mather, Director of our National Parks Service, in regard to the development of these museums, to which Mr. Mather briefly responded.

The suggestion of the possibility of a joint travel meeting of the American Federation of Arts, the American Association of Museums and the Association of Art Museum Directors in 1931 was made by Mr. Whiting and most favorably received. If this plan is carried into effect, in place of the annual conventions, delegates would tour the west in a special train, stopping at the National Parks and at the principal cities, visiting the art and science museums and associations and becoming better informed and more closely in touch with the work carried on in centers throughout the country.

Art Galleries Visited

The American Federation of Arts held no session on the afternoon of the 17th in order to give the delegates and members in attendance opportunity to visit the Clark Collection in the Corcoran Gallery of Art, lately installed in a new building; the Phillips Memorial Gallery with its interesting exhibits of modern art; the unique and charming textile museum of Mr. George Hewitt Myers, all of which were generously opened for the occasion; and also the exhibition of Contemporary French Prints brought to this country under the auspices of the American Federation of Arts and set forth in the Library of Congress, as well as the extraordinary exhibition of photographs and stereoscopic views of Mayan art discovered in a process of restoration at Chichen Itza, Yucatan, lent by the Carnegie Institution.

Art in the Schools

Two separate interesting sessions were held by the Federation on May 18. In the morning the subject was "Art in the Schools." Mr. Royal Bailey Farnum, Presi-

dent of the Federated Council on Art Education, and Director of the Massachusetts Art School, presided. The speakers at this session were Henry Turner Bailey, Director of the Cleveland School of Art; C. Valentine Kirby, Director of Art, Department of Public Instruction, of the State of Pennsylvania; and Huger Elliott, Educational Director at the Metropolitan Museum of Art, New York.

Mr. Bailey maintained that there were two objectives in teaching art to children: the enrichment of life for all children, which was the more important of the two, and the orientation of the lives of the exceptionally gifted minority.

Mr. Kirby outlined the complex duties of an art teacher or supervisor, and told of the far-reaching effect of such teachers in Pennsylvania upon the homes and daily lives of the children and their families. "The teachers and supervisors of art in our public schools are," he said, "in a large measure, sincere, earnest, devoted, effective. The story of architecture has been described as a record of man's efforts to build beautifully. In like manner, these people are architects—architects of plastic impressionable childhood, and the cultivators of the tastes of the rising generation. They are the guardians of our next generation of creative artists, and the builders of character through the cultivation of higher ideals of art in citizenship"—a fine conception of the potentialities of the art teacher in the public schools, and worthy tribute to those who are carrying on effectively this all-important work.

Mr. Huger Elliott, the third and last speaker at this session, urged the importance of the development of the taste of the school children, and he recommended that the American Federation of Arts go on record as advocating the encouragement of the teacher in the public school to cultivate the taste of the children; and that it lend every aid to the teacher toward this end.

At the conclusion of Mr. Elliott's address Mr. Walter Scott Perry of the Pratt Institute, Brooklyn, spoke feelingly on the need of more schools for professional art training. "There are more places today," he said, "for well-trained designers than there are designers to fill them. To supply this demand is our greatest problem."

The Place of Art in Higher Education

At the final session Friday afternoon the presiding officer was Mr. Frederick P. Keppel, First Vice-President of the American Federation of Arts, and President of the Carnegie Corporation of New York. The speakers were Dean Everett V. Meeks, of the Yale School of Fine Arts, Prof. Paul H. Grumann, Director of the School of Fine Arts of the University of Nebraska, and Mr. Meyric Rogers, Director of the Baltimore Museum of Art, who took the place, on short notice, of Prof. Paul J. Sachs of Harvard.

In introducing the subject of the session, "The Place of Art in Higher Education," Mr. Keppel said that we are just beginning to realize that the most important thing we try to do in college is to develop interests that continue through life, and that, as laymen representing a broad cross-section of the American people who believe that art is worth while, it is right and reasonable that we should consider and thoughtfully discuss the place of the arts, not merely pictorial, but music, architecture, landscape architecture, interior decoration and dramatics, in the scheme of education—education both for appreciation and for creation. It was his own conviction, Mr. Keppel said, that in the last analysis the arts would eventually hold a very important place not only in academic education but in that education of adults which goes on and on.

Mr. Meeks said that "in higher education it is of paramount importance to offer an approach to the arts which shall be of sufficiently varied and comprehensive a nature adequately to meet, instruct and inspire the widely divergent types of mind, widely different degrees of talent, which we are sure to find possessed by the chosen young people who come to us duly qualified for such higher education." It was his opinion, however, that the universities did not fulfill their entire responsibility by merely cultivating appreciation, that they must, with equal seriousness and with equal dignity, provide the young creative artist comprehensive instruction; and that the complete university instruction in fine arts should be thus of a dual nature. Mr. Meeks positively expressed the opinion that training in the arts was essentially a part of a well-balanced education.

Professor Grumann, the second speaker, traced the development of university ideals and emphasized the importance of bending effort toward producing cultural artists—men and women who would direct creative work through the medium of intellectual understanding. He scoffed at the idea that artists should "grow up like Topsy," and while he cautioned avoidance of pedantry, he begged that training in the fine arts of painting and sculpture—yes, even the applied arts—be put on the same dignified basis as that to which architecture has now attained. Professor Grumann appealed to the American Federation of Arts to see to it that the high schools should give the adolescent an opportunity to study art without sacrificing health and play instincts, suggesting that every chapter should be active and scrutinize the high schools of each state until justice has been done in this connection; and that, similarly, the American Federation of Arts should see to it that our universities take seriously the gospels of Cornell and the University of Michigan. "If art is really useful to man," he said, "the American Federation of Arts should not rest until it is adequately represented in every college and university of our land."

The third speaker, Mr. Rogers, who was for many years a member of the Harvard Art Department, concurred fully in opinions expressed by the preceding speakers, but placed special emphasis on the average college student who, after graduation, will enter business—he who later will become the art patron. According to his belief, the real purpose of the training in fine arts and the Fine Arts Department of a college is to bring the man of broad interests into contact with this great phase of human activity, to give him an understanding of it, not merely through historical facts of the past but by letting him know how things were created, bringing him into actual contact with the work of art itself. "The properly equipped department of fine arts, with its laboratory museum, is," he said, "the great contribution that the modern university can make to the development of art in this country."

Among those who took part in the discussion which followed these papers were Professor Donaldson of Ann Arbor, Professor Ward of Oberlin, Professor Rothschild of the University of Chicago, and others.

Business Session

A short business session was held on the afternoon of the 18th, at which the following Directors were re-elected to serve until 1931: Royal B. Farnum, Francis C. Jones, Frederick P. Keppel, R. P. Lamont, H. Van Buren Magonigle, George D. Pratt, Edward Robinson, F. A. Whiting.

Also, at this session the following resolutions were presented and unanimously passed:

The 19th Annual Meeting of the American Federation of Arts marks a memorable event in its notable history when the President of our country addressed its members in words of welcome and of significant import to all interested in art and in museum work.

The combined meetings of this Federation and the American Association of Museums have added further to the enrichment of the excellent and inspiring program, at the same time bringing into closer understanding and harmony the general and common adjectives of visual education in the arts and sciences.

Washington, the increasingly beautiful capital of our nation, again has received us with its hospitable cordiality through the kindness of private persons and other groups, and our own efficient home staff.

The members of the American Federation of Arts here assembled therefore resolve:

That their sincere and grateful thanks be extended to Calvin Coolidge, President of the United States of America, for his gracious welcome and valuable address which, as we fully realize, took precious time from an extremely busy and supremely important life.

That cordial thanks be extended to the officers and members of the American Association of Museums for their cooperation and splendid addresses which have aided so greatly in making our meeting a success.

That special and hearty thanks be given to President Glover and the Board of Trustees of the Corcoran Gallery of Art for their cordial invitation to visit the newly housed W. A. Clark objects of art.

To Mr. Duncan Phillips for opening his home and Gallery to Federation members, and for his own attentions as host upon this occasion;

To Mr. George Hewitt Myers for receiving the Federation at his unique gallery of famous textiles;

To the Carnegie Institution of Washington for the generous loan of photographs and stereopticon views showing the results of excavations and restorations of monuments of Mayan Art at Chichen Itza, Yucatan;

To the Library of Congress for the special exhibit of Contemporary French Prints, and

To the Federation's staff for efficient and unflinching attention to the comfort and enjoyment of its members and delegates. And be it further

Resolved, That copies of these resolutions be

sent to the proper persons and authorities mentioned herein.

The American Federation of Arts wishes to place itself on record as favoring a more extended opening of the Museums of the United States to the general as well as the student public, and offers the following resolution in conjunction with similar action taken by the American Association of Museums:

Resolved, That the American Federation of Arts and the American Association of Museums recommend that the public museums of art, science, history and industry be opened to the public one evening, or preferably more than one evening, each week. And be it further

Resolved, That this resolution be brought to the attention of the proper museum authorities of the country.

At this session invitations to the 1929 Convention were received from Detroit, Philadelphia and New Orleans. Decision, however, was postponed until the meeting of the Board of Directors in October.

Meeting of Board of Directors

Immediately at the close of this session a meeting of the Board of Directors of the American Federation of Arts was held at which the following officers were re-elected for the ensuing year: Honorary President, Elihu Root; President, Robert W. de Forest; First Vice-President, F. P. Keppel; Second Vice-President, F. A. Whiting; Third Vice-President, George D. Pratt; Secretary, Leila Mechlin; Treasurer, Frederic A. Delano. Reports of the Secretary, Treasurer and Director were formally presented.

The only regrettable circumstance in connection with this meeting was the absence of our beloved President, Mr. Robert W. de Forest, an absence which was occasioned by illness in his family. This was only the second time in sixteen years that Mr. de Forest has not been in attendance at our Annual Convention. The inspiration of his leadership and the pleasure of his friendly contact were greatly missed. Telegrams of greeting, appreciation and regret were sent, by a vote of the Convention, both to Mr. de Forest and to our Honorary President, Mr. Elihu Root.

Luncheons and Dinners

One of the most valuable features of these annual meetings is the opportunity afforded delegates to meet with others, to share experiences, to make new contacts. In this particular the luncheons served in a separate

dining room for those in attendance and the Round Table dinners on the first and second evenings were helpful.

At one of the luncheons Mr. Charles H. Cheney, of the Palos Verdes Art Jury, briefly outlined the plan which the Jury has put into effect of creating interest and discussion through an Art Appreciation Inquiry concerning the ten best painters, sculptors, architects and landscape architects, both of the present time in America and of the past in Europe.

On Wednesday evening there was a Round Table dinner of Art Museum Workers at which Mr. Whiting presided, and representatives of museums from all parts of the country made brief, impromptu speeches which collectively constituted a most interesting symposium. On the second evening in the same room Mr. Kirby presided at a Round Table dinner attended by those interested in Art in the Schools. He, too, called, almost without warning, upon various speakers and admirably led the lively discussion which resulted.

This memorable Convention was concluded on the evening of the 18th by a formal dinner given in the great ballroom of the Mayflower Hotel, at which there were 284 guests. Mr. Keppel presided, and among the special guests of honor were the British Ambassador, the Under-Secretary of State and Mrs. Olds, Dr. L. S. Rowe,

Director of the Pan American Union; and Dr. and Mrs. Anson Phelps Stokes. The showing of an impressive moving picture of New York, "The Twenty-four Dollar Island," which evidenced the artistic possibilities in this field, was introduced by Mr. Trowbridge; besides which there were four speakers. Dr. John C. Merriam, President of the Carnegie Institution of Washington, spoke on the relation of art and science, and urged that there be a closer relation between art and nature, and that the study of art and the appreciation of art conduce to a greater appreciation of the outdoor world. The Dean of the Washington Cathedral, the Very Reverend Dr. Bratenahl, described the opportunity which the construction of a cathedral offers for original work in the allied arts. Mr. Charles Eliot, II, landscape architect, City Planner for the National Capital Park Commission, commented briefly on the artistic aspects of his profession and their influence upon the city picture, at the same time making an earnest plea for interest on the part of those present in the development of Washington along artistic lines, in order that our national capital might become the most beautiful of cities. The fourth and final speaker was the Secretary of the American Federation of Arts, Miss Mechlin, who stressed the importance of the artist, without whom there would be no art to appreciate or enjoy.

THE AMERICAN FEDERATION OF ARTS, 1927-28

REPORT OF THE SECRETARY, LEILA MECHLIN

NO ONE of the nineteen years which has passed since the American Federation of Arts was formed has been as eventful as that which opened on the first of May, 1927, and came to a close on the 30th of April, 1928.

The Eighteenth Annual Convention, held in Boston, May 18, 19 and 20, in attendance, interest, significance of papers, and entertainment, was particularly successful.

At that time announcement was made that in order to meet increased opportunity the Directors of the American Federation of Arts planned an expansion of the organization. In November, in accordance therewith, the position of Director was created, and Mr. Alexander B. Trowbridge of New York, practising architect, member of the American Institute of Architects, past President of the Architectural League, and

architectural adviser to the Federal Reserve Board, was invited to join our force in this capacity. The invitation was accepted, and on the first of January Mr. Trowbridge came to Washington and assumed the duties of the new office.

Simultaneous with the appointment of Mr. Trowbridge as director of the American Federation of Arts, announcement was made of a grant of \$100,000 from the Carnegie Corporation, to be applied to additional administrative expense for a five-year programme, and a grant of \$75,000 from the General Education Board to be expended on a three-year programme for the advancement of industrial art. These grants, with other grants from the Carnegie Corporation and the Sage Foundation, aggregating \$70,000, for other specific purposes, provided the means for an extended programme almost beyond our immediate hope, and testified eloquently, and to us gratifyingly, of approval of the conduct of the work up to that time, as well as confidence in its future potentialities.

As a part of the re-organization plan, and in preparation for expansion, the Constitution of the American Federation of Arts was amended in May, 1927, and in accordance therewith, the Honorable Elihu Root was elected Honorary President; the Vice-Presidents serving at that time were elected honorary Vice-Presidents; and three active Vice-Presidents—Mr. F. P. Keppel, Mr. F. A. Whiting and Mr. George D. Pratt—were added.

For eighteen years the American Federation of Arts had its headquarters in the historic Octagon, through the courtesy of the American Institute of Architects. Outgrowing the space which our good landlords were able to allow us, we moved on the first of last October to the Barr Building on Farragut Square. The change was made with regret, but the gain in efficiency and convenience was great. The Barr Building, of which we now occupy approximately one-half of the eighth floor, is up-to-date, centrally located and very attractive.

As soon as possible after the General Education Board made its generous grant to cover the expense of preparing and maintaining traveling exhibitions of industrial art to be circulated among the more important art museums of the country, Miss Helen

Plumb of Detroit, for many years Secretary of the Detroit Society of Arts and Crafts, was appointed to undertake this specific work, and an office opened in New York for her convenience. Miss Plumb sailed for Europe in April to assemble the first of a series of exhibitions under this grant. This exhibition will consist of ceramics and will represent the finest modern European and American production.

A notable event of the autumn, witnessing to a wide step forward and an evident increase in art activity in our Western territory, was a Regional Conference held in Lincoln, Nebraska, November 21, 22, and 23, arrangements for which were made by Professor Paul H. Grummann, Director of the Department of Art of the University of Nebraska, our Western representative. The attendance at the sessions of this Conference ranged from three to four hundred, drawn not only from Lincoln and from the State of Nebraska, but from outlying states—South Dakota, Colorado, New Mexico, Missouri, Kansas, Iowa, Minnesota and Oklahoma. Most memorable was the session held in the still unfinished Hall of Representatives of the magnificent new Nebraska State Capitol, designed by the late Bertram G. Goodhue, the first public meeting ever conducted within these walls.

At this Conference an invitation was presented by Colorado representatives to hold a similar meeting in Denver twelve months later and was enthusiastically accepted. The time of the Denver meeting has been set for December 3, 4 and 5, and plans are already taking shape.

Report was made last year of a provisional grant from the Carnegie Corporation of \$50,000.00 to finance an experiment the purpose of which was to demonstrate in a given community the place of art in the everyday life of the people, and to permanently establish in that community activities in the field of art. After careful study of conditions in various localities, and on the request of leading citizens who promised full cooperation, Cedar Rapids, Iowa, was chosen for this demonstration, and Mr. and Mrs. Edward B. Rowan were selected to put it into effect. Mr. and Mrs. Rowan are both graduates of Miami University, Oxford, Ohio. After graduation Mr. Rowan taught biology in the Mansfield, Ohio, High

School. Interest in the fine arts, awakened through an exhibition sent out by the American Federation of Arts to Miami, turned Mr. Rowan's attention in this direction, and in the fall of 1926 he entered the Graduate School of Harvard, with the purpose of studying at the Fogg Museum and qualifying as a specialist in the fine arts. In February, 1928, he received his M.A. degree. Mrs. Rowan, after graduating from Teachers College at Miami, taught art for three years, and has been appointed as Mr. Rowan's assistant in the new experimental work, the duties of which they will actively assume on the first of July.

Two other events of special note have still to be mentioned. These have to do with our function as a national art organization.

It will be remembered that last year, at the request of the Italian Committee in Charge, the American Federation of Arts assembled and sent to Florence a comprehensive exhibition of etchings, engravings and lithographs which was shown in connection with the International Exposition of Modern Engravings, etc., in Florence,—an exhibition which capable critics claim to have been "the best showing of American art ever sent to Europe." Largely as a result, an invitation came to us last autumn to arrange for an exchange of exhibits of etchings, engravings and lithographs with France. This exchange has been effected. The French collection, comprising three hundred prints, has lately been received in this country and is now on view in the Library of Congress. The American exhibition, selected by a jury of six of our leading American etchers, will be placed on view in the Bibliothèque Nationale, Paris, about the first of June. The French etchers are presenting proofs of their works to our national print collection in the Library of Congress; American etchers are making similar gifts, on invitation, to the French National Print Collection.

Mr. Trowbridge, our Director, with the assistance of a small committee, has assembled an American exhibit of paintings, sculpture and architectural photographs and renderings which is now on its way to Holland where it will be shown with exhibits from many other countries, in connection with the Olympic Games in Amsterdam. Every work shown will portray some aspect of sport. The committee under the chairman-

ship of the Director is composed of the following: Mrs. Calvin Coolidge, Hon. Chairman; Andrew W. Mellon, Hon. Treasurer; General Charles H. Sherrill, Vice-Chairman; Miss Leila Mechlin, and Messrs. Homer Saint-Gaudens, Hermon MacNeil, Frank Crowninshield and W. Frank Purdy.

The regular work of the American Federation of Arts has been carried on during the past twelve months as usual. Most important, as a part of our educational programme, is the sending out of traveling exhibitions. Of these 44 have been in circulation this past season. These have comprised oil paintings, water colors, the graphic arts, reproductions, photographs, industrial art, architectural work and students' work—1,944 exhibits. For these 287 engagements were made in 40 states and in Canada. More than 200 artists lent paintings, besides which notable loans were received through organizations—the Metropolitan Museum, the Guild of Boston Artists, the Phillips Memorial Gallery, various dealers, etc. Eighty-six sales were made—a better showing than heretofore, though not as good as one might wish.

The experiment tried last summer of sending out an exhibition of paintings in oil and water color, a few prints and a few works in sculpture on a Chautauqua circuit with a staff lecturer, Robert H. Paterson, was eminently successful. Seventy small cities and towns were visited between the 7th of June and the 1st of September. The lecturer not only held his audiences but succeeded in putting his message over. Favorable reports were received all along the line.

The growing interest of colleges and universities in exhibitions is noted with satisfaction, also the increasingly large attendance of school children at exhibitions wherever they are publicly shown. We take it that art speaks best for itself when allowed to do so, and that one of the great purposes of the American Federation of Arts is not only to increase knowledge but to cultivate among the people an inherent love of art conducive to real appreciation.

Scant time remains to tell of the circulation of illustrated lectures, for which 110 engagements have been made in 48 different places; or of the increase in demand for portfolios of etchings, and at the same time an increase in sales; of the service to which our

Package Library has been put during the past year, and of its growth in available material.

With regard to our publications, just a word.

The AMERICAN MAGAZINE OF ART has been published as usual and has profited through a gift of one of our Directors of \$3,000 enabling us to secure more notable contributions. The need of a magazine of art which shall be sane, vital, intelligent and genuinely fine was never greater than today. This is what we want our Magazine to be in order to increase appreciation and to encourage production of the finest sort—a cultural influence, a boon to art.

The editorship of the American Art Annual was taken over last October, on the resignation of Mrs. Gayle (Harriette Burroughs), by Mrs. William H. McGlauffin, under whose capable direction it will undoubtedly prosper. Volume XXIV, containing "Who's Who in Art," published in January, 1928, has sold so well that the edition of 1,500 is now very nearly exhausted. Volume XXV, now in preparation, will contain for the first time a Who's Who of Art Teachers and Supervisors in the Public Schools of the United States.

The membership of the American Federation of Arts continues to grow. We have now 446 chapters, the largest number at any time in our history. Forty-six were added during the past season.

Great as has been the development this year, still greater opportunities and possibilities beckon us from beyond. A committee, headed by Mr. Trowbridge, has been appointed by the Board of Directors to carefully study and report as to the policy of the Federation with reference to education in the arts, not infringing upon the territory admirably covered by the College Art Association, the Federated Council on Art Education, and other bodies, but with special reference to art education as a community problem. In this particular the needs of the rural districts make special appeal.

We have not yet realized our desire for the establishment of an Art Service similar to Science Service for the widespread distribution in the public press of enlightening facts concerning art; we have many other dreams which have not yet come true, but with the continued cooperation of our chapters and the strengthening of our forces, not only may these be realized, but others not yet envisioned.

PHIMISTER PROCTOR'S STATUE OF A PIONEER MOTHER

BY MARGARET WHITEMORE

KANSAS CITY has recently added to its growing collection of notable pieces of sculpture a bronze group of heroic size dedicated to the pioneer mother, the work of Alexander Phimister Proctor, given to Kansas City by Mr. Howard Vanderslice, a grain merchant, whose reverence for his own pioneer mother prompted him to place this memorial in his own home city. The gift is dedicated to the hardship, toil, courage, and devotion of the mothers who caused the western part of North America to become inhabited. The woman pioneer has hitherto been much less honored than the man whose

lot she shared, with its sorrows, hardships, and joys, and its history-making adventure.

The artist has shown insight as well as art in expressing the pioneer spirit of this country. The mother he represents is seated on her mount in an attitude of patient fortitude, carrying her young child in her arms. She is accompanied by a characteristic old trapper guide and her young husband, who is leading his horse. The statue not only is expressive but is correct as to detail, even down to the ties on the ropes which bind the burden to the pack horse.

Mr. Proctor is himself a product of the



THE PIONEER MOTHER MEMORIAL

A. PHIMISTER PROCTOR, SCULPTOR

KANSAS CITY, MISSOURI

west, moving from Michigan to Iowa in a covered wagon at the age of five years; and again in the seventies going to Denver in the same way. He spent his early boyhood in and around Denver. Later he mined and hunted for a living, his skill as a marksman affording him food for months. Several years of pioneer life were spent on Indian reservations in Montana.

His art was pursued in New York, and later in Europe. He is a painter as well as a sculptor, and, what is more, his wife and eight children are all artists. One of his first commissions, and one which brought him a medal, was the depicting of American animals at the World's Fair in Chicago in 1893. From 1896 to 1900 he held the Rinehart Scholarship in Paris. He received medals at the Paris Exposition in 1900, the St. Louis Exposition in 1904, the New York Architectural League in 1911, and the Panama-Pacific Exposition in 1915.

He has made a specialty of western subjects. Notable among his works are "The Circuit Rider" in Salem, Oregon; "United States Cavalryman," a trophy for United States rifle practice; "Cougar," presented to

President Theodore Roosevelt by his "Tennis Cabinet" at Washington; and "An Indian Fountain" for the state of New York. Mr. Proctor has also made a colossal bull's head for the new Arlington Memorial bridge in Washington. One head is to be placed as the keystone on each arch of the bridge.

Three of his animal studies may be seen in the Metropolitan Museum in New York—"Puma," "Fawn," and "Dog with Bone." Other pieces of his animal sculpture are "Panthers," in Prospect Park, Brooklyn, New York; "Tigers," Princeton University; and "Moose," Carnegie Institute, Pittsburgh.

There are six equestrian statues in America by this artist, besides the Kansas City group. They are located in Portland, Oregon; Minot, North Dakota; Denver, Colorado; and Pendleton, Oregon. His equestrian statue of Colonel Roosevelt is the only one of him as a rough rider, and may be seen at Portland, Oregon.

For ten years, Mr. Proctor has been urging the representation of pioneer subjects. It is appropriate that this statue of the Pioneer Mother, dedicated to the southwest, should

stand conspicuously at the gateway of this great region. It is a reminder of the present and future generations' obligation to the pioneer mother. Such gifts are most valuable in inspiring in us an ambition to be worthy of the spirit and truth represented. As Henry J. Allen, former governor of Kansas, said in his dedicatory address, "We are still pioneering; so the statue is a challenge to us."

A desire to honor the pioneer woman is now evident in many parts of the country. Much interest has been shown in the recent contest among sculptors for a statue of "The Pioneer Woman of America" to be erected in Ponca City, Oklahoma, by E. W. Marland, a contest which has resulted in the selection of a design by Bryant Baker. But plans for the erection of the Proctor group were well under way before Mr. Marland's proposal was made public. The only connection between the two projects is the similar desire in the minds of the donors to do reverence to the woman of pioneer days.

The history of Kansas City is replete with romance and the picturesque. Associated with it are Jim Bridger, Daniel Boone, and the heroes of the old Santa Fe trail. It is fitting that its sculpture should be in keeping with its history. This work is one of the most important sculptured groups ever given to an American city.

Kansas City has another memorial of outstanding interest, the most imposing memorial to the soldiers of the Great War yet erected in America—the work of H. Van Buren Magonigle, architect. This is known as the Liberty Memorial, dedicated November 11, 1926, by the President of the United States, Calvin Coolidge.

This great monument, "The Pioneer Mother Memorial," and the park development for which this city in the "heart of America" has become renowned go to prove that the citizens of the middle west are raising other things than hogs and corn, necessary as these may be, and are devoting time and energy to the production of art.

A CONVERSATION

Reported by MARGARET LENTE RAOUL

IT WAS a sunny afternoon in Languedoc, and M. Max Raphel, the official architect of the Department of Gard, who designs all the public buildings of that region, and whose war monument at St. Gilles is one of the few successful ones I had seen in France, was talking of art.

"Madame," he said, "your great artist Whistler was right when he observed that there has never been an artistic period or people."

"But surely the French—" I expostulated, with a tourist's enthusiasm, "they are an artistic people."

"No, Madame. There is an élite in Paris and Toulouse that loves art; the rest mock themselves of it."

I touched gingerly on the so called "Modern Art" in France. It was a delicate subject, something like referring to the aberrations of a relative. M. Raphel's voice took on a vigorous note.

"The students who do the bizarre work are always the unsuccessful ones at the Beaux Arts. Certain rapacious dealers have seized on the situation and are pushing it to make their fortunes. The public, outside the élite, has no opinion of their own, and swallow the nauseous dose. A few years ago in Paris we dipped the tail of an ass in paint and made the beast beslabber a canvas with it. The result was horrible. We signed a name that was an anagram of *Queue d'ane*, gave it a high sounding title, and sent it to the salon. Will you believe me when I tell you that it was accepted and hung?"

"What do you think of the work of Matisse?"

"Hum, Matisse knows how to paint, and you will see that when he has made his money and his réclame, he will paint like Cabanel."

"Picasso?"

M. Raphel smiled. His dark Provencal eyes, that looked so black in contrast with his square cut white beard, twinkled youthfully.

"Instead of giving my opinion of him I will tell you a story. Once I took a trip to a village. It was sunset. The church, turned gold by the late sun, stood out like a yellow jewel against a beryl sky. It was

very pretty. There sat a man painting away at the scene. He was producing a green church against a yellow sky!

"I said to him, 'My friend, do you see it like that?'"

"'No,' he replied, 'I do not see it like that, but it will make the public sit up.'"

"The man was Picasso. *Que voulez vous?*" added M. Raphel with a shrug.



WINTER

(ETCHING)

MORRIS GREENBERG

ANNUAL EXHIBITION, BROOKLYN SOCIETY OF ETCHERS

THE CHARM OF ETCHINGS

BY TERESA CERUTTI-SIMMONS

ONCE upon a time an etching seemed to me something unusual, a strange bypath among the royal roads to art; and that was only a dozen or so years ago. Now, however, I look forward each year to the season's event, the big annual exhibition of etchings, three hundred numbers strong, held by our Brooklyn Society in the hospitable Brooklyn Museum. Practically the whole movement, the renaissance of etching in America, is still well under two decades — this to allay all suspicions when I say that I have been watching it almost from the start. Indeed, I used at first to follow the work of the dozen or so available etchers, marking their progress, their excursions into new mediums of the art, as one turns the pages of a year book. But now, at the big

exhibitions, I stand bewildered at the long list of new names, the variety of methods, and the mannerisms already acquired.

The galaxy of prints requires a new point of view; for those first few pioneers of this renaissance are already hors-concours; in fact, I no longer follow them, but pass their groups on the wall with an "of course" and try to find new friends, among the prints which hang in double row, marshalled for review. I am quite aware that this is not what I am supposed to do—I am supposed to go and see what So-and-So contributed this year, and won't I please notice Miss Y's improvement in the art . . . to Play the Game, in fact. And so I do—but then, duty accomplished, I relax, and just for my own selfish pleasure I stand back and try



NORTHERN TOWER, ST. STEVENS, VIENNA
AN ETCHING BY OTTO STRACHE
BROOKLYN SOCIETY OF ETCHERS ANNUAL EXHIBITION

to read the messages in the prints themselves, rather than the names in the catalogue.

In any general exhibition, however, one cannot help recognizing the work of those who are old hands with the graver. The characteristic prints, for example, of Eugene Higgins stand out in a kind of rugged strength, an unpretentious beauty. Henry B. Shope's trees, or buildings, are rugged, too, but more objective; while quite the opposite, the intricate tracery, the inimitable Gothic detail of John Taylor Arms arrests the already familiar eye. The cathedrals and bridges of Ernest Roth and the heads of Heintzelman are always perfect in handling, leaving no room for doubt, while the suggestive, summary sketch is usually to be found among the prints of Anne Gold-

thwaite, or the bold silhouettes of water-fowl by Frank Benson. And several others to whose work I cannot force myself to be a stranger—like the birds or beasts of Will Simmons, if only because he happens to be my husband, which I must dispose of with the stock phrase "whimsical." Forsooth, a chimpanzee does need a sense of humor!

But these artists are among those who have already fallen into their stride; as for me, I would rather speak of those of us who are still true "amateurs," lovers of the art, not masters of it; though, to be sure, one never really masters the tricky medium of etching. Long experience does give a kind of surety, a proficiency limited only by one's gift for statement; and what one can be reasonably sure of accomplishing soon lacks interest, without the elementary, unfulfilled desire. So it is that many artists have passed on, once arrived at the limit of their gift, to more abstract suggestions. Consciously or no, both the individual artists and their public often evolve, from the first suggestive sketches through the period of technical erudition, to a more or less complete perfection, and then relapse to a higher, voluntary looseness of suggestion again. Only, in looking back over the work of those who today stand as Masters of the Craft, I wonder when they will begin to complete their cycles, and relax, will loosen up again?

Sometimes in looking at an exhibition, closed catalogue in hand, I have tried so hard to be impartial, unfamiliar with the style that I have almost succeeded. For example, once I saw the dearest little nude, over there all by itself, a woman poised as in the dance, ready to fly away at any moment on tiptoe. Delightful! Now let's see who did it; Number 123 in the Catalogue—"The Dragonfly." Well, I felt quite disappointed; it was inevitable; of course it was good and dancing when made by Troy Kinney. Or again, I felt quite bewildered before the unusual sense of lofty space, the architectural dimension and mystery combined in a print of some old cathedral. Let's see again. I really ought to have guessed it, for if anyone can handle an architectural effect it is Louis C. Rosenberg, —in this case the interior of "Aya Sophia" in Constantinople.

Nevertheless, when one sees the prints

apart from their makers one reads a clearer message; unprejudiced one dares to judge a little or to let oneself go in a more abandoned admiration. The little squares seem more different from each other; each stands out an entity apart as we focus our attention on it. And curiously, as the handwriting

sees one's artist friends quite differently; sometimes.

But all this is reading between the lines, and isn't quite fair. The text, the real message of the prints, may be quite different; sometimes it is exactly what the title subsequently explains, just that and no



GODDESS OF THE CHIASE (ETCHING) TERESA CERUTTI-SIMMONS

ANNUAL EXHIBITION, BROOKLYN SOCIETY OF ETCHERS

of a stranger gives his character infallibly, so these hand-engravings of temporary strangers stand revealed—in timidity and indecision or in arrogant assertion, patently calculated for effect or purely spontaneous, self-conscious or naive. Then one realizes that some are virtuosos, blatantly brilliant, proclaiming “See how cleverly I’m made!” . . . while others show unmistakably the long struggle with an untamed medium, the repeated corrections, until the print itself seems a little tired, too. One can verify some of these characters afterwards, in the catalogue, often with surprise—is So-and-So really afraid of himself, or so vainglorious? As the case may be. And later still, one

more, a “Bridge in Venice” or a “Portrait Study.” But sometimes it is more—has a something added which is beyond the power of words to catalogue. These are the ones I always hope to find; although, of course, the percentage of real beauty in etchings is almost as rare as in other forms of art. Usually the best one can say is that parts of it are excellent. And yet, every now and then one feels that a print has just touched a chord; a distant echo seems to ring in it; and all questions of technique or personality drop away before “one glimpse, if dimly yet indeed revealed,” of that impersonal beauty which is elemental everywhere. Always it seems unconsciously obtained, as

it were in spite of oneself in etching; strive for it, and you lose it; but relax and let the Muse of Etching take your hand, and presently there may be a kind of quality to your lines, a glamor which cannot be defined. The chances are that this happens in some early stage of every print, or, rather, plate, before the printing; but the artist is human and keeps on, too often obliterating it. They used to say that each artist should have a man behind him when he works, with a gun, to shoot him when he is through, at just that psychologic moment.

One of the more accessible forms of beauty we know as "charm," a quality rarer in the work of men than that of women, naturally. It is apparent, combined with a touch of passion, in the landscapes of Margaret Manuel; it is felt in the love of children in the drypoints of Margery Ryerson; even in buildings, like the "Choir of Emanuel" by Agnes Fernbach; or in the "Harbor" of Teresa Bernstein, among others. But the men may have charm, too—when they really care. There is a kind of elegance and natural charm in the prints of old Flanders by J. Paul Verrees; a decorative charm in the trees of Alfred Hutton; or, for example, the "Veteran Willows" of Morris Greenberg, masculine indeed in treatment, but feminine in sentiment; the two big willows stand like snowbound sentinels and would be tragic were it not for a smaller third, which seems still to grow and promise that "Spring is not far behind." But perhaps it is more truly masculine to care more for the execution than for the theme itself, a state of mind noted by Victor Hugo in his "Notre Dame de Paris." And the beauty of execution, workmanship is undeniable, coupled as it often is with sentiment, as in the California cypresses, or the delicate landscapes of Ernest Haskell; in the desert scenes of George Elbert Burr; or even in the taut wire lines of Winkler. It is curious that those artists who go in for great delicacy, the beauty of detail, are often big men physically; while the tokens of sheer strength, the big, bold pieces, are usually made by men of small stature. The late Ernest Haskell, who cared for little things, and tender detail, was a big man, with great powerful hands that seemed to enfold the graver like a pin; while my old friend Boldini, who used to paint with brushes



DRAGON FLY (ETCHING) TROY KINNEY
ANNUAL EXHIBITION, BROOKLYN SOCIETY OF ETCHERS

actually as big as the largest housepainter's, is well under the average height. This again is often true of their handwriting.

Finally, there is a ready-made message which comes with the subject, enhanced perhaps by the romance of history, as many of the monuments of the Old World. And there are spots on this Mother Earth of ours where all the suffering and squalor is gilded over, where (as in the woods one cannot see the naked branches for the beauty of the leaves) there is a kind of golden atmosphere which shimmers everywhere. This is suggested in "A Back Canal in Venice" by J. Ernest Dean, where the black ribbon of water sets off the brightness above. This print is typical, for there are sure to be bright bits of Venice in every exhibition, and spots of sunlight from old Spain—Ronda, probably. In fact, the mediaeval monuments are always in a majority, for it is the traditional subject for etchings, handed down from prephotographic days when the print was the only duplicate means of perpetuating the loved scenes of history. Today, like Memory, these prints remain as messengers from the Pride of Yesterday.



WEST WIND

(ETCHING)

SEARS GALLAGHER

INCLUDED IN AMERICAN EXHIBITION, BIBLIOTHEQUE NATIONALE, PARIS, 1928



BEVERLY BEECHES

(ETCHING)

ALFRED HUTTY

INCLUDED IN AMERICAN EXHIBITION, BIBLIOTHEQUE NATIONALE, PARIS, 1928



MURAL PAINTING, SECRETARIAT OF EDUCATION, MEXICO CITY

DIEGO RIVERA

RIVERA

BY HOWARD PUTZEL

THE NAME of Diego Rivera gleams like a monumental beacon through the gloom and strife that characterizes contemporary Mexico. For in Rivera there stirs again something of the spirit that lived in the great years of the Renaissance; into his art flows the same divine aesthetic effluvium that immortalizes the paintings of Giotto and Fra Angelico. The difference is in the times. Angelico knelt when he painted Christ; Rivera paints martyr patriots and wears a pistol at his belt.

Diego Rivera is of Spanish descent, with a trace of Indian blood through a great-great grandfather. He was born during the eighties in the old Mexican mining town of Guana Joucato, whence, centuries before, had come the grandiose silver trappings for the Spanish Armada. This may in some degree explain his early preoccupation with Mexican history.

Rivera received his first art instruction in the old Academy of Fine Arts in Mexico

City. He showed especial aptitude in subjects relating to battles, whether historical or imaginative.

In his seventeenth year he went to Spain and, after a period of study there, to Paris. At the art school he met Picasso, who became one of his most intimate friends.

Rivera's associations, his intransigent nature and his intense feeling for form led him inevitably into the cubistic movement. Cubism was later discarded, for although he found it to be invaluable discipline it failed to satisfy him as an expression.

After many years in Paris came a trip to Italy and acquaintance with the great frescoes of the Renaissance.

Having threaded the highways and byways of plastic sophistication, Rivera considered that his European sojourn, which had lasted for nearly twenty years, should terminate. He believed that only in Mexico would the creative spirit in him assert itself with complete intensity. And for testimony



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DIEGO RIVERA

as to this truth, we need only turn to his paintings of the past seven years.

For as soon as Rivera set foot in the land of his nativity, those exotic elements which he had been absorbing were themselves absorbed in an effusion of national feeling; the artist had, as it were, taken root in his own soil. The racial feeling of Zuloaga, the monumentality of Michael Angelo, the line of Picasso, the purity of Giotto—these became the instruments that Rivera used in determining the path of his own aesthetic destiny.

He embraced Mexico whole-heartedly. For tuxedos, he substituted overalls; for

imitation Gobelins, red and blue blankets from Texcoco and Oaxaco; for bric-a-brac, bowls from Guadalupe; for respectable rugs, reed mats.

His expression assumed an almost sculptural simplicity combined with a religious fervor that for centuries had been absent from art. But it was the exaltation of the Mexican peasants—the peons—that became the religion of Rivera. Their sorrows and their joys, their fiestas and their legends, their sufferings and their curiously esoteric impassivity are crystallized and immortalized upon the walls of public buildings in and near Mexico City. The life of a people



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DIEGO RIVERA

is recorded with plastic grandeur that enraptures the sophisticated beholder, while the rudest intellect can grasp the meaning that confronts it in the embrace of a soldier and a laborer, in the gaping wound over the heart of a massacred patriot or in the representation of peons decorating a rude cross with a profusion of fruits and flowers.

Rivera paints principally in fresco, and he uses the encaustic method of the Renaissance masters. Once again fresco becomes integral with architecture.

The great Mexican's easel paintings cannot seem more than a pale reflection to those who have seen his frescoes. But the

less fortunate—those who saw only the exhibition of paintings and drawings in San Francisco—will be very sceptical of that, for however impressive the grandeur of the frescoes, Rivera's easel paintings and many of his drawings do nevertheless bear the stamp of a great soul. These paintings have color of a burning quality that gives added life to the firm line; they are organized in movement as constant as that of the sun. Surely the fecund soil of Mexico itself must have nurtured the roots that have culminated in forms that are so vibrant, so monumental, and so fraught with eternal mystery.

The paintings are organized in rhythms



MURAL PAINTING

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DIEGO RIVERA

so vast that they cannot be thought of as songs: they are symphonies, falling upon the visual sense in tremendous harmonies. Notwithstanding the bold simplification, the well-nigh ruthless subjugation of absolute realism to the artist's ideal of form, a sense of veracity predominates throughout. And there is a broad humanity, expressed through love for his country and for his countrymen, that brings the decisive touch of greatness to Rivera's art.

With what seems a magnificent fulfilment at hand, one scarcely could predict further development, yet Diego Rivera has revealed such profound depths of emotion and so

vital an intellect that progress which would seem incredible would at the same time appear to be inevitable.

Quien sabe?

The Metropolitan Museum of Art was fortunate in having at the close of the recent season two distinguished guests as lecturers—Professor Bruno Paul, Architect, Director of the Hochschule für Freie und Angewandte Kunst, Berlin, who spoke in German on Contemporary Art and the Teaching of Design, and Edvard Hald, Designer for the Orrefors Glass Works, Orrefors, Sweden, who lectured in English on Modern European Glass.



PLAY DAYS

HARRIET FRISHMUTH

AWARDED GOLD MEDAL OF THE GARDEN CLUB OF AMERICA

SCULPTURE-IN-THE-OPEN-AIR

BY CLARA R. MASON

RITTENHOUSE SQUARE in Philadelphia during May and early June was transformed into a new kind of art gallery when it held the Fifth Spring Exhibition of Sculpture-in-the-Open-Air, sponsored again by the Philadelphia Art Alliance and by three cooperating organizations: The Fairmount Park Art Association, the Curtis Institute of Music, and the Penn Athletic Club.

David Rittenhouse, America's first astronomer, for whom the square was named, uncovered many wonders in the skies with his telescope, but pioneer that he was, he was no more in advance of his time than is this unique art event which is held biennially in one of Philadelphia's most beautiful public squares.

Introduced originally in Philadelphia by the Art Alliance, the "Sculpture-in-the-

Open-Air" show has enlisted successfully the cooperation of the municipality, the Fairmount Park Art Association, the Fairmount Park Commission, two of the notable institutions which front upon Rittenhouse Square, and more recently the support of two gigantic utility corporations. It is due to the Philadelphia Electric Company that the exhibition enjoys a double span of life through a system of intricate and expert night lighting. The lighting technicians of the company made surveys, tapped main currents of electricity, adjusted and readjusted for hours so that the central courts and other sections leading out from them are made into a veritable fairyland of amber, moonlight and jade green that enhances the sculpture at night and brings hundreds of people to see these unusual and beautiful effects.

The announcement of the Exhibition of Sculpture-in-the-Open-Air was carried to every corner of the city and beyond by the Philadelphia Rapid Transit Company with announcements in the trolley cars and busses and by means of circulars sent to terminals within a radius of 30 miles of Philadelphia, both in Pennsylvania and in New Jersey.

The Fairmount Park Commission freely extended cooperation, and a readjustment of the piping system in the famous pool which Paul Cret designed was accomplished to utilize the play of water for special fountain decorations.

Special committees of artists in Boston, New York and Chicago cooperated with the Art Alliance in advance of the exhibition, and in the garden and galleries of the Art Alliance the outdoor note was supplied by members of the Garden Club of Philadelphia, the Gardeners, the Weeders and the Four Counties Garden Club, all organizations devoted to the beautification of gardens, and in this instance providing backgrounds of shrubbery and flowers for the lighter sculpture.

The exhibition itself was imposing and representative, and the possibilities for placing the sculpture in fountains, in sunlit spaces among shrubbery and flower beds provided the most advantageous background possible for the best showing of the bronzes and marbles.

The exhibition included examples of work of the most prominent American sculptors as well as those who are still rising to fame.

Paul Manship, Stirling Calder, R. Tait McKenzie, Jo Davidson, Frederick A. MacMonnies, Carl Paul Jennewein, Daniel Chester French, Mestrovic the great Serbian sculptor, Anna G. Dunbar, Harriet Frishmuth, Richard H. Recchia, Bessie Potter Vonnoh, Albert Laessle, Beatrice Fenton, Albin Polasek, Janet Scudder, Brenda Putnam, Edward Berge, Anna Hyatt Huntington, Gaston Lachaise, Edith Barretto Parsons, Albin Polasek, Anna Coleman Ladd, Mahonri Young, Alexander Archipenko, Chester Beach, George Biddle, Allan Clark and Mabel Conkling were among the seventy-five artists who contributed two hundred examples of their work to the exhibition.

Mr. Harvey Wiley Corbett, architect, opened the exhibition on May 9 with a glowing prediction of the future of the art of sculpture. "There is a new renaissance of art facing the people of America," Mr. Corbett told his audience, "and it is due to the machine age, which has given our people wealth and leisure, as well as to the terrible flood of printed matter which has satiated the public.

"The last 100 years have been the dark ages for art and sculpture because of this unceasing flood of written material. People went through art galleries with their eyes glued to a book; they did not have opinions upon things until they first read something.

"The rich people believed that the safe way to build up 'backgrounds' was by the purchase of antiques. But the age of antiques is past. Machinery has liberated more of our people and given them wealth and leisure. They are finding that the living artists of their own day have something to say."

Dr. R. Tait McKenzie, the chairman of the committee which arranged the exhibition of Sculpture-in-the-Open-Air, has announced the following prizes:

First prize, \$500, offered by the Philadelphia Art Alliance, awarded to Paul Manship, of New York, for "Diana and Actaeon," two bronze pieces comprising a pair which were placed on pedestals in the balustrade inclosures flanking the main doorways of the Art Alliance building at 251 South 18th Street.

Second prize, \$300, offered by the Philadelphia Art Alliance, awarded to Albert Laessle, of 131 North 20th Street, Phila-



BABY AND FROG FOUNTAIN

RICHARD H. RECCHIA

EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR, RITTENHOUSE SQUARE, PHILADELPHIA

delphia, for "Penguins," a bronze, the original of which is in Fairmount Park near the Zoological Garden. Mr. Laessle modeled the famous bronze "Billy," the goat in Rittenhouse Square on which the patina has been worn away by the loving hands of children.

Third prize, \$200, offered by the Philadelphia Art Alliance, awarded to Bessie Potter Vonnoh, of New York, for "The Springtime of Life," a bronze figure of a girl 6 feet high.

The gold medal of the Garden Club of America was awarded to Harriet Frishmuth, now of New York, who was born in Philadelphia and studied with Rodin and Injalbert in Paris. The exhibit was "Playdays," a bronze figure of a girl.

The gold medal of the Pennsylvania Horticultural Society was awarded to Mary E. Moore, of Cambridge, Massachusetts, for

her 3-foot figure in bronze, "Shell Bird Bath."

The widespread comment upon the exhibition, both by the press and by magazines of national scope, signifies the growing realization in American cities, and the organizations interested in their growth and development, of the importance of cultural and artistic forces in the scheme of community life.

Students of community development in the United States are working with the conviction that beauty has a great social value not yet as fully appreciated as it should be. It may be accepted as an antidote for the depressing effects of the crowded and ugly areas which reflect their influence, too often, the habits of delinquency in the young.

It is to be hoped that other cities will be inspired to repeat the exhibition, not only for its educational and artistic value but also for its usefulness to artists and patrons of art.



PORTRAIT OF MRS. GAYTON

(AFTERWARDS MRS. PIGGOTT)

BY

JOHN SINGLETON COPLEY

GIFT OF D. J. HEALEY, ESQ.

THE DETROIT INSTITUTE OF ARTS

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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CRITICISM

Some years ago when the musical critic, Henry Edward Krebsheil, died, an editorial writer said of him that he had put the profession of musical criticism upon a higher plane of knowledge and competence in all that makes for a true basis of judgment than it had been before. How? "By working unceasingly, without fear or favor, always for what he believed to be the truth and the best, always against the insincere and shallow, with a mind always open to the newer developments of art, based on what seemed to him to be ideals of beauty and sincerity."

What a tribute! But how far short much of our present day criticism in the field of art falls of such an ideal! To many persons criticism unfortunately merely means fault-finding; occasionally, alas, it descends to something lower.

In the development of art there is no healthier influence than thoughtful, well-considered criticism, but much which passes

for criticism today is nothing more than personal opinion based on individual predilection. If frankly stated as such, no harm would be done, but most often expression of this sort is couched in terms of authority and, given currency through the printed word, is accepted as oracular.

Indeed some of our critics are not content with merely expressing their personal opinions, but descend at times to misleading personalities, even to the defamation of character. One of our most distinguished American sculptors was recently described as "a prolific hack," and his "ability to pull wires" given as explanation for his numerous commissions. This is not criticism but slander. Another critic has sweepingly condemned some of the most famous paintings in one of our leading museums and has sneered at those who admire them—not for reasons which he can explain but as one pronouncing judgment from the unapproachable seat of wisdom. A third critic has informed us in the pages of a much-read magazine that all of the finest architectural monuments in this country are the works of reactionaries—copyists—something of which to be ashamed rather than proud. What are we to believe? Anything or nothing?

And the worst of it is that some of these critics are themselves practicing artists, and in making their personal criticisms violate the ethics of their profession. Furthermore, they do not discuss their subjects with their readers; they pass judgment. Is this criticism? Of course not.

How do they dare—they who assume the high calling of critics, with its tremendous opportunities and equally great responsibilities of leadership in the arts?

A saying of Lincoln's comes to mind, applicable to those criticized and also to those making criticism: "I do the best I know how—the very best I can, and I mean to keep doing so until the end. If the end brings me out all right, what is said against me won't amount to anything. If the end brings me out wrong, ten angels swearing I was right would make no difference."

This is consoling, but it does not absolve the critic who misjudges thoughtlessly or as a result of temptation to demonstrate his own cleverness by adroit use of the two-edged sword. Such criticism does unwar-

rantable harm, not only to those criticized but to the public, lowering standards, destroying ideals. It is dangerous, it is bad, and it is not funny.

There are critics in the field of art who share the ideal which Mr. Krebheil exemplified and with him have helped, through their labors, to make the tradition by which other generations will live. To these critics a great debt is owed, and to them all honor is due.

NOTES

AN ART GALLERY IN A BOYS' SCHOOL The Phillips Academy, Andover, Mass., which has just celebrated the one hundred and fiftieth anniversary of its founding as a secondary school for boys, the oldest in this country, has lately undertaken the formation of a collection of American paintings to supplement its teaching and to help create in the school cultural environment. It is the hope of the trustees that the contact with art at so early and impressionable an age as are the students of this institution will induce an appreciation of beauty as it is to be seen and felt not only in pictures but in all things, whether created by the artist or in the manifestations of nature in which beauty is present—an appreciation which will serve them well long after the formative period has given way to one of practice and production in the world of their later years. This is an innovation and a most vital and important one, for though colleges such as Yale, Bowdoin, Smith, Princeton and Harvard have had for many years collections of pictures, both American and foreign, Phillips Academy can lay claim to being the first preparatory school, where the students enter at the age of thirteen or fourteen, to assemble a group of pictures by American artists as an aid and inspiration "to see beautifully."

The choice apparently has been well made. There are works by Inness and Wyant, Winslow Homer, Thomas Eakins, Homer Martin, Abbott Thayer, Thomas Dewing, Chauncey Ryder and J. Alden Weir. There are also works by Duveneck, Twachtman and Charles Platt. Among the later day painters represented are George Luks, George Bellows and Arthur B. Davies.

The first work acquired was a painting, "The West Wind" by Winslow Homer, and it has since been determined that the collection will be limited to works by American artists.

At the present time these pictures are hung in the auditorium, but later on they will be transferred to the building known as the Oliver Wendell Holmes Library, now in course of construction; for included in the plan of this building is a good sized exhibition gallery with skylight, and two other galleries for the showing of smaller paintings and water colors. In this additional space, then, probably one hundred or more paintings can be hung without crowding, so that they will show to the best effect that their beauty may be fully manifested.

Not only will this collection uphold the fine tradition and splendid ideals of our national school of painting, but it will promote and nurture a desire for aesthetic culture to the everlasting benefit and enlightenment of all those who, without prejudice and without malice, approach art with an earnest, sincere and open mind.

PROGRESSIVE ATTLEBORO The Attleboro (Mass.) Chapter of the American Federation of Arts completed its fifth year this spring, a year of definite progress and attainment, according to its annual report. Two exhibitions were held, seven lectures given, an art pilgrimage made to the Fogg Museum and to several artists' studios, and a number of young men were aided in pursuing their studies in art. The Chapter has a membership of 99 regular and 12 sustaining members, 55 of whom have been actively engaged in work on various committees.

The Attleboro Chapter is most interested in the development of industrial art; it considers this phase of greatest importance to its community, as the city of Attleboro is already a center of jewelry manufacturing, and hence has an opportunity to become a center of industrial art in this field.

The Chapter's School Scholarship was again awarded to the student who had received it last year, and the progress he has made in his studies has determined him to devote all of his time next year to the study of art. The Chapter has in consequence voted to assume his full tuition.

Industrial scholarships have been planned for next year, to provide aid for thirteen young men studying at the Rhode Island School of Design.

The exhibitions held by the Chapter included paintings by Gerrit Beneker, and other artists, and etchings by modern masters, among them Bone, Cameron, Whistler, Pennell, Benson and others. They were attended by approximately 2,500 persons. Lectures were given in connection with the exhibitions by William Brigham, Gerrit Beneker and James Armour. Royal Bailey Farnum, Dorothy Adlow and Mrs. L. Earle Rowe were secured for lectures by the Attleboro Chapter in conjunction with four other clubs of the vicinity.

Plans have already matured for a juvenile exhibition next season, of original book illustrations; and several small collections are to be brought before the public, to arouse interest in a proposed museum for Attleboro.

Mrs. Samuel M. Stone, President, Mrs. H. E. Sweet, Vice-President, and Mrs. Eugenia Watson represented the Attleboro Chapter at the 19th annual convention of the American Federation of Arts in Washington, D. C., in May.

IN BOSTON The Copley Society of Boston is holding its annual exhibition in the Renaissance Court of the Museum of Fine Arts. This exhibit heretofore has been restricted to works by Boston artists. This year it includes work by artists throughout the State of Massachusetts.

One hundred and ten etchings by Anders Zorn, representing 107 different subjects, or nearly two-fifths of his complete etched work, have been presented to the Museum of Fine Arts, Boston, by Mrs. Richard E. Danielson of Boston and Mrs. Chauncey McCormick of Chicago, daughters of the late Charles Deering. Early in the autumn the collection will be placed on view in the Print Department of the Museum.

The Hayden Collection of American paintings at the Museum has been enriched by the purchase of Frank Duveneck's "Head of a Woman," formerly owned by Joseph DeCamp, who acquired it directly from the artist.

The Guild of Boston Artists presented an

unusually splendid array of paintings and prints at their annual spring exhibition which opened in May. On the first floor were oils, and on the upper floor prints and water colors were shown.

The Fogg Art Museum has continued throughout the year its policy of fortnightly exhibitions. The notable exhibition of seventeenth century Dutch paintings, prints and drawings which came to a close early in May was followed by a showing of the work of Marion Monks Chase, Carl G. Cutler, Charles Hopkinson, Charles Hovey Pepper and Harley Perkins. Throughout the varied range of paintings there were refreshing and new points of view revealed, each artist working in his own way.

Following this exhibition by local artists, there was shown at the Fogg Museum a selection of early Chinese and Japanese portrait paintings, largely from the collections of the Museum of Fine Arts. The selection was made primarily to illustrate the technique of portrait painting which has been applied in class work by students under Dr. Denman W. Ross at Harvard, and was shown in connection with a display, on an upper floor of the Museum, of students' work.

THE BALTIMORE MUSEUM The Baltimore Museum of Art has closed a successful season, during which a series of exhibitions starting in September, 1927, and running through to July, were scheduled. The total number of visitors to the Museum during 1927 was 29,275. Twenty-nine centers borrowed 812 lantern slides for lecture purposes; and 8 centers (schools, clubs and the like) received loan collections for temporary exhibition purposes.

This will be the last year the Museum will spend in its present quarters at 101 West Monument Street. The new building, for which a million dollar municipal loan was authorized in 1924, is now nearing completion. It is located on the principal promenade of Baltimore, North Charles Street, adjacent to the Johns Hopkins University, which presented the site. John Russell Pope of New York is the architect of the building, which will be classic in design and equipped in a thoroughly up-to-date fashion. Mr. Meyric R. Rogers,

formerly Associate Professor of Fine Arts at Harvard University, took up his duties as Director of the Museum last October.

During 1927 the accessions to the Museum's permanent collection included china, silver, textiles, armor, books, catalogues, magazines, etc.

The educational work of the Museum is being emphasized, and many exhibitions and lectures are being held and special gallery tours are arranged for school children. Another important feature of the Museum's season was a series of free Sunday afternoon concerts by Baltimore choral organizations and orchestras. These attracted capacity audiences.

Among the important recent acquisitions to the Museum's permanent collection is a portrait head in bronze, called "Zizou," by Charles Despiau. This work formed part of a recent exhibit of this sculptor's work held in New York and later at the Albright Art Gallery, Buffalo. Its purchase was made possible by the generous contribution of Miss Blanche Adler, a member of the Board of Trustees.

A convincing illustration of LOCAL ART IN the accomplishment possible in a community where CLEVELAND effective cooperation exists was seen in the Tenth Annual Exhibition of Work by Cleveland Artists and Craftsmen held lately at the Cleveland Museum of Art. Five galleries, stretching the length of the building, were given over to the show, which was representative of the best work done by Cleveland's art fraternity during the past twelve months. On the opening night over 1,400 invited guests, members and contributing artists crowded the galleries; on the following Sunday nearly 5,000 visitors passed the turnstiles, and during the first week sales were made aggregating about \$8,700.00.

These statistics, which exceed those of previous years, indicate the growing interest of the public in what local artists are accomplishing. This accomplishment is not restricted to any specified field of art, but ranges from sculpture to etchings, from pottery to oil paintings. One gallery at the time of this exhibition was devoted to water colors, another to oils, a third to prints and drawings, the remaining two to the crafts,

drawings, photographs and other forms of art work. Scattered through all the galleries were small sculptures.

While the well-known names, such as Henry G. Keller, Frank Wilcox, Grace V. Kelly, Carl Broemel, George Adomeit, Paul Shively, Frank Jirouch, Paul B. Travis, Louise Maloney, Ora Coltman, Glenn M. Shaw were as usual seen attached to outstanding work, a gratifying number of comparative newcomers were found among the prize winners.

The 2,059 entries by 400 artists were passed upon by a jury composed of Jonas Lie of New York, Charles S. Hopkinson of Boston, and Miss Gertrude Herdle, Director of the Memorial Museum, Rochester. Their discrimination in passing upon the entries resulted in the admission of but 580 objects, the work of 190 artists. Before leaving, the jury made the following comment: "The jury congratulates the Cleveland Museum of Art and the artists of Cleveland on the very fine showing made here. The remarkable thing is that the artists of one city alone can contribute so large an exhibition of a standard equal to the standard of exhibitions in other cities which are drawn from the artists of the entire country."

The success of the exhibition was largely due to the support given by the public to previous similar shows.

AMERICAN ACADEMY IN ROME

The American Academy in Rome calls attention to the fact that it has opened an Atelier, at 72 Via S. Nicola da Tolentino, in the center of Rome and conveniently near good inexpensive pensions, for the assistance of both short and long term students in architecture, painting and sculpture.

Satisfactory credentials must be presented. Holders of traveling Scholarships from accredited institutions are eligible; also architectural craftsmen with letters of introduction from a Fellow or member of the American Institute of Architects.

The Atelier is furnished with such materials as drafting table, drawing boards, T-squares, model stands, etc.; it has two large studio windows, is provided with electric light, and is heated in winter.

In addition to the facilities for making drawings, etc., the following advantages are



SPRINGTIME AT RUNNYMEDE, SOUTH CAROLINA

WILLIAM P. SILVA

EIGHTH ANNUAL EXHIBITION, SOUTHERN STATES ART LEAGUE

offered: criticism, if desired, from the professors of the Academy; assistance in obtaining permission to measure buildings and in hiring ladders; use of the library at the Academy of about 30,000 volumes; advice in planning itineraries in Europe; access to a book of addresses of good but inexpensive pensions in Europe; access to a book on the best Italian villas, indicating how they are reached, how permission to enter them is obtained, etc., and association with other artists and opportunity for common travel. A charge of three lire (16 cents) per day is made.

THE SOUTHERN STATES ART LEAGUE immediately after the close of the Eighth Annual Exhibition of the Southern States Art League in the Birmingham Public Library, May 4, over 70 pictures by artists of a dozen Southern states, previously selected by the Circuit committee from those hung there, were sent out

in two sections. The larger one, called the Sixth-A Circuit Exhibition, went to the Athens Art Association, which showed them in Memorial Hall at the University of Georgia, Athens, Ga., during May and June.

Students, faculty and visitors of five educational institutions are afforded the opportunity of seeing the work of Southern artists before and during commencement, while the summer school students will have the same privilege afterward.

At the special request of the Art Chairman of the General Federation of Women's Clubs, Mrs. L. A. Miller of Denver, Col., the Sixth-B Circuit Exhibition was shown in the Witte Art Museum during the Biennial Convention of the Federation in San Antonio, Tex., under the joint auspices of the San Antonio Art League and the Art Department of the Federation. This group has been specially selected to meet the needs of women's clubs, schools and colleges

where art gallery facilities are not available. Like the "A" section, it contains oils, water colors, and prints, and two or three prize-winning pictures, but they are mostly smaller in size.

President Woodward sailed in June on the Art Pilgrimage to Europe with Lorado Taft and other artists, and will attend the International Art Congress in Prague and visit London, Paris and other art centers.

For information concerning exhibitions apply to the secretary-treasurer, Miss Ethel Hutson.

THE
MONTCLAIR
ART MUSEUM

The Montclair Art Museum has taken a forward step in opening its gallery and library privileges one evening a week hereafter except

during July and August. The Museum will be open on Tuesday evening from 8 until 10 o'clock, and the reference library will be at the same time at the service of the public.

The annual spring showing of the work of contemporary American artists was held as usual at the Montclair Art Museum during May. It is in connection with this annual showing that purchases are made by a group of friends of the Museum. Through such purchases the Museum has acquired "Tosca in Orange" by Ivan Olinsky, "Jimmy O'D" by Robert Henri, "Reflections" by Anna Fisher, "Ching Toen Chen" by Marie Danforth Page, and a terra cotta bust by Herbert Adams entitled, "A Nordic Type."

The Museum has issued lately a beautiful brochure, "Three Years of the Picture Buying Fund," by William Elder Marcus, Founder and First Chairman of the Picture Buying Fund Committee, in which are beautifully reproduced five of these purchases. On the fly-leaf of this brochure is printed the following saying by George Inness: "Let us believe in Art, not as something to gratify curiosity or suit commercial ends, but something to be loved and cherished because it is the Handmaid of the Spiritual Life of the age."

BUSTS OF
WHISTLER AND
MORSE

The busts of James McNeill Whistler and Samuel Finley Breese Morse were unveiled in the Hall of Remembrance of American Artists in the

rotunda of the Gould Memorial Library of New York University at University Heights

on the afternoon of May 22nd before a distinguished gathering of persons prominent in the field of art. The bust of Whistler is by Edmond Quinn, and the bust of Morse is a replica in bronze of the one by Horatio Greenough modelled for the National Academy of Design in 1841.

The presentation of the busts of the two artists was under the auspices of the National Academy of Design and the Whistler Memorial Committee. Artists, architects, members of the council of the National Academy of Design, sculptors, friends and members of the faculty of New York University and other invited guests were present at the ceremonies, which were presided over by W. Francklyn Paris, Director of the Hall of Remembrance.

Cass Gilbert, President of the Council of the National Academy of Design, presented the Morse bust on behalf of that body. He spoke briefly concerning the life of Morse, touching upon his career as a professor of art at New York University, as an artist, and as the founder and first president of the National Academy of Design.

In the absence of Royal Cortissoz, Chairman of the Committee of Honor of the Hall of Remembrance, Edward G. Kennedy, Honorary President of the Whistler Memorial Committee, presented the Whistler bust and read Mr. Cortissoz's speech. The gifts were accepted by Chancellor Elmer Ellsworth Brown in the name of New York University.

A College of Fine Arts will
A NEW COLLEGE be added July 1 to the
OF FINE ARTS other eleven degree granting
schools of New York
University.

The University has maintained a department of fine arts in connection with its two liberal arts schools for a number of years. The new college will absorb the faculty of this old department, making such additions to personnel and curriculum as may be necessary to further broaden the scope of fine arts instruction in the University.

The new college will offer courses in the history of art, art for industries, including interior decoration, atelier of contemporary furnishings, jewelry designing, printing, fashion and costume designing, architecture, drawing and painting, Paris (France) sum-

mer and winter schools, and the Berlin summer school, and graduate work in Florence, Constantinople, Barcelona and Madrid.

More than 120 separate courses are planned for the coming year, to be given in New York City, Berlin and Paris.

The dean of the new college as yet remains unnamed. Gen. Charles H. Sherrill, a member of the university governing board, will continue his position as chairman of the Council Committee on Fine Arts. Professor C. Hayes Sprague will be secretary of the faculty, and Miss Gertrude Wolf is to be the executive secretary of the college.

The new college falls heir to the oldest tradition of art instruction in any American university. The first chair of art to be established in an American educational institution was created at New York University in 1835. Samuel F. B. Morse, noted both as an artist and an inventor, held the chair until his death in 1872. This chair was left unfilled until 1923, when Fiske Kimball was called to New York University from the University of Virginia to become Morse Professor of the Literature of the Arts of Design.

Professor Kimball, working with General Sherrill, laid the foundation for a department of art upon different lines than any existing at that time in this country. This department, which was the forerunner of the new college, was formed primarily for the purpose of training professional artists in the many fields of art and to cooperate with the industries in developing the arts-in-trade. The Morse professorship has been held by Dr. John Shapley since 1926.

The Minneapolis Institute of Arts has received a magnificent gift of prints from Herschel V. Jones, one of its honored trustees, owner of the *Minneapolis Journal*, and one of the leading print and book collectors in this country. Announcement of this gift was made in the Institute's Bulletin of May 19, and a few days later in the public press came the notice of the donor's death. Mr. Jones had been in ill health for two years, but his death, even so, was unexpected. The collection which he gave to the Minneapolis Institute of Arts comprises 5,994 separate items and represents with remarkable completeness the entire history

of the graphic arts. This gift not only constitutes the largest single donation of works of art ever made to the Institute, but it is probably the greatest ever made in this field to any American museum. The collection includes the work of 583 artists, some of whom are represented by almost their entire output. There are 143 engravings and wood-cuts by Durer, 108 etchings by Whistler, 38 by Meryon, 242 by Seymour Haden, 75 prints by Turner, 21 by Millet, 242 by Jacque, 136 engravings by Nanteuil, and 141 and 118 each by Lepere and Legros. Among the earlier masters, by whom comparatively few plates were originally made are to be found 48 Van Leydens, 19 Aldegraevers, 18 Van Meckenems, 14 Schongauers, 13 Burgkmairs, 11 Behams, 3 Glockentons, and 2 Mantegnas.

Most of the important print makers of all times are represented, from Bocholt, Zasinger, Schongauer, Durer, Leyden, Holbein, de'Barbari, Campagnola and Duvet, to mention some of the early fifteenth and sixteenth century masters; through the middle centuries with Rembrandt, Ostade, Callot, Claude Lorrain and Tiepolo; to the moderns with Turner, Charles Meryon, Whistler, Seymour Haden, Cameron and many others.

Mr. Jones acquired the bulk of these prints in 1916, when he purchased the famous collection made by Wm. M. Ladd of Portland, Oregon, and presented it anonymously to the Institute. The remainder has been added in eight different groups during the past nine years, although not until now has Mr. Jones been willing to let his name be known as the donor. The Ladd collection was particularly rich in works of the modern masters, and it has been Mr. Jones' endeavor in subsequent gifts to fill in gaps in the earlier masters, particularly the work of men of the fifteenth and sixteenth centuries.

This has been accomplished admirably in two additions made in June, 1926, and one in January, 1928, which include many exceedingly rare items, some of which are known to exist only in a few scattered copies. It is said that these recent additions alone represent a value in excess of \$120,000. None of these have ever been exhibited in Minneapolis.

When the Ladd collection was acquired



THE THREE CROSSES

(ENGRAVING)

LUCAS VAN LEYDEN (1494-1533)

INCLUDED IN COLLECTION OF PRINTS RECENTLY PRESENTED TO THE MINNEAPOLIS
INSTITUTE OF ARTS BY MR. HERSCHEL V. JONES

in 1916, the price paid by the anonymous donor was announced as \$225,000. In the intervening years, the greatly augmented number of print collectors and the increasing rarity of certain examples have more than doubled the value of the collection. A famous authority on the graphic arts, formerly curator of one of the great museums in the east, has appraised the present market value of the Jones gift at between \$600,000 and \$700,000.

About two dozen of the prints in the Jones gift are duplicates from the Albertina Museum in Vienna, which houses one of the greatest collections in the world, and four or five come from the British Museum duplicate sets. An extensive exhibition of prints from the Jones gift will be displayed at the Institute in the near future.

Among the outstanding items in the collection are: a very beautiful second state of Rembrandt's "Christ Healing the Sick," known as the "Hundred Guilder Print"; a so-called dotted print of great rarity by an anonymous artist of the fifteenth century, entitled "Christ Crowned"; "The Standard

Bearer," by Urs Graf; four very rare Schongauer "Wise and Foolish Virgins"; Burgkmair's four plates from the "Seven Virtues," of the greatest rarity, only two being in the British Museum; a fine impression of Lucas van Leyden's "Head of Maximilian," the earliest known example of etching and engraving combined; "The Triumphal Car of Maximilian," by Durer; the valuable dry-point entitled "Weary," by Whistler; and four exceedingly rare Ingres lithograph portraits printed on one sheet, among the earliest examples of artistic lithography.

ART IN DENVER

The city of Denver has recently taken stock of herself from an aesthetic standpoint, in an effort to ascertain her resources and accomplishments in the field of art. The findings have been recorded in "Art in Denver," a paper-bound book lately issued by the Denver Public Library, as the second of a series started last year, under the general title "The Lookout." This second handbook was prepared by the Fine Arts Committee



PORTRAIT PLAQUE BY JOHN FLANAGAN
NEWARK MUSEUM

cast in the near future. It will be awarded from time to time for distinctive achievement in the Fine Arts in Denver.

A portrait plaque of John COTTON DANA AND THE NEWARK MUSEUM. The plaque in low relief is by John Flanagan, and is in bronze. Mr. Flanagan also modeled the portrait of Louis Bamberger, donor of the Museum building, which was placed in the Museum last year. He is a well-known sculptor and medalist, born in Newark, and a pupil of Augustus Saint-Gaudens, by whom he was strongly influenced. The portrait of Mr. Dana bears the inscription, "This Museum is His Thought and Work." Mr. Dana planned the Newark Museum and organized it in 1909 in connection with the Newark Public Library. He has been its director ever since. Under his direction the Newark Museum has become internationally known for its educational activities, for its fostering of contemporary American art, and for its interest in the present day movement in decorative art.

The Newark Museum in 1912 showed an exhibit of decorative art in the modern style, the first exhibit of its kind in this country, even antedating the famous "Armory Show" of 1913. This exhibit was offered by the Newark Museum to other museums throughout the United States and was declined as being "too modern" and "too commercial." Now, sixteen years later, work in modern decorative art is being shown all over the country.

Mr. Dana recently returned from Europe, where he was greatly impressed with the interest in modern decorative art. "The modern note in decorative art as exemplified in the Newark Museum exhibition of 1912," says Mr. Dana, "is now on the upward wave and is sweeping everything before it. Everywhere in Europe, but especially in France and Germany, decorative art of the kind we showed in Newark sixteen years ago is being shown, and particularly in the department stores, just as it is being shown in America." The museums are now showing it too, as a matter of course, but the department stores, which are the museums of today, are leading the way."

of the City Club of Denver, and approximates in character the hand-book, "Art in Our Country," published by the American Federation of Arts, although, since the former deals exclusively with one city, it is enabled to chat informally about the works of art listed, whereas the latter is encyclopaedic in form.

"Art in Denver" is in the form of a descriptive guide on several short trips in the city, through "The Business Section," "Capitol Hill District," "South Denver" and other divisions. Hence the works of art are grouped not according to type but to location. The fine buildings are pointed out, their architecture explained, and one enters in imagination to view the murals or sculpture, stained glass, wood-carvings, etc.

In addition to art of a public nature, this handbook lists also private residences and gardens, and privately owned collections of works of art, both fine and applied. Miscellaneous information is given concerning the Art Schools, the Denver City Plan, the Municipal Arts Commission, and the City Club Fine Arts Medal, lately designed by Arnold Ronnebeck, which the club hopes to



JOCKEY

(SMALL BRONZE)

HUNT DIEDERICH

RECENT ACQUISITION, THE NEWARK MUSEUM

THE HOUSTON MUSEUM of Houston, Texas, records an attendance for the year, May, 1927, to May, 1928,

of nearly 31,000; 3,500 of these represented special study groups. Hours for the colored citizens of Houston continue to be observed, one night a month being set apart to enable them to visit the building. The attendance of the colored people has been small but constant throughout the year.

The permanent collection of the Museum was increased during the year by 23 objects; 6 of these were the gifts of individuals and 17 were purchases, most of the latter being made from the funds contributed by the Houston Friends of Art. Included in the list of acquisitions are works by Diego Rivera, Rockwell Kent, and Thomas Sully.

During the past year the Museum offered its public 38 special exhibits. Among these were five comprising loans from Houston homes—beautiful silver, glass, textiles, as well as paintings. These exhibits were sponsored by the Accessions Committee, and special committees were formed under the authority of the Museum to select and invite the various objects to be displayed. Other persons were invited to give brief talks upon the various exhibits. Quite

aside from their educational value, these exhibits helped the Museum to a knowledge of the many splendid examples of the decorative arts which are possessed by Houstonians.

The Museum opened a School of Art in October, 1927. Two teachers made up the faculty, and the student body numbered 47. The school is self-supporting. The extension work of the Museum has been advanced in many channels, especially in regard to the Houston Schools, an excellent record for a young museum.

ST. LOUIS NOTES

Among the interesting and important exhibitions held recently at the City Art Museum were paintings by Bavarian artists and a collection of modernistic sculpture. The former collection was assembled by Carl Marr of Munich and evidenced none of the traits of modern German art. It was academic and impressionistic, with a great variety of technique. The sculpture exhibition, in its expressionism and experimentation, aroused great discussion, but the works which won most approval were not so modern after all. The artists represented were Epstein, Despiau, Dobson, Haller, Kobbe, Milles, Maillol and Mestrovic.

In direct contrast to this collection was the distinguished exhibition of architectural designs and drawings by the late Bertram G. Goodhue. This exhibition was first shown at the Chase Hotel during the convention of the American Institute of Architects, May 15 to 18. It met with such approval and admiration that Mrs. Goodhue consented to its showing at the Museum for one month. Variety of creative effort and exquisite skill of execution are the qualities of the exhibition, which is the most outstanding architectural display shown in St. Louis for some time.

The Museum also showed a special exhibition of Dürer prints from its own collection in celebration of the 400th anniversary of his death.

At the end of April the Museum closed its fiscal year with a total attendance of 357,698, the largest number of visitors for any year in its history.

Winners in the St. Louis *Post-Dispatch* Black and White competition for St. Louis artists were announced at a recent Guild dinner, when the jury of awards were the guests of honor. The subjects were St. Louis scenes. The first prize of \$250.00 was awarded to E. S. Campbell for his black crayon drawing of "Tornado Victims." The second prize of \$100.00 was won by C. K. Gleeson for his etching called "The Playground of Tomorrow." E. Oscar Thalinger was awarded the third prize of \$50.00 for his black and white painting called "Plaza." Honorable mentions were given to Fred Graf, L. Leweschen and Victor Kunz. The jury was composed of R. Fayerweather Babcock, James Cady Ewell and Otto J. Schneider, all of Chicago.

An exhibition of paintings and sculpture was held by the Two-by-Four Society of Artists at the Noonan-Kocian Galleries during May.

Mrs. Kathryn E. Cherry held an exhibition of her paintings for a few days the early part of May at the Gatesworth Hotel.

The Missouri Art Patrons Association, organized for the purpose of fostering and promoting "the fine arts in the state of Missouri, to encourage the production of the work of Missouri artists, to arrange for exhibitions of Missouri artists from time to time throughout the state, to award prizes, and to stimulate in all possible suitable

ways the interest of the people of Missouri in the portrayal of the beautiful in whatsoever form," is in charge of a committee composed of Mrs. Frederick B. Hall, Mrs. Edward Worcester, and Percy Werner. The organization will be perfected at a called meeting upon receipt of the first 100 applications for membership.

M. P.

The Thayer Memorial Collection of Art, presented to the University of Kansas at Lawrence, in 1917, by Mrs. W. B. Thayer in memory of her husband, was dedicated on May 1, with exercises which lasted throughout the day. At a convocation in the university auditorium during the morning, Alexander Buel Trowbridge, Director of the American Federation of Arts, delivered an address on the use of the new art museum, the influence it would have in educating the lay student, as well as the student of painting and sculpture. The dedication ceremony was held in the afternoon at the Spooner-Thayer Museum, followed by a reception and inspection of the collection. At a banquet in the evening, Professor William A. Griffith of Laguna, California, formerly head of the painting department of the University, was the main speaker. Mr. Trowbridge also addressed the banquet assemblage. An article describing the Thayer Collection was published in the AMERICAN MAGAZINE OF ART for May, 1927.

In the midst of the exercises, word was received that students in the department of design of the University of Kansas had, for the third consecutive time, been awarded prizes of money and honorable mentions in the annual competition for rug designs, offered by the Mohawk Carpet Mills, Amsterdam, N. Y., and sponsored by the Art Alliance of America.

The Buckingham fountain in Grant Park was placed in operation for the first time this season on May 20, and will continue to flow until October 1. There is a major and minor flow. The major flow, which means that the fountain will be in full play will be on Wednesdays and Saturdays from 1 to 2

AT THE ART
INSTITUTE
OF CHICAGO

p. m., and from 9 to 10 p. m.; on Sundays and Holidays from 3 to 5 p. m., and from 9 to 10 p. m. The hour between 9 and 10 on these evenings will be with full color illumination. On all other days the fountain will play from 10 a. m. to 10 p. m. with minor display.

An exhibition of the work done in Chicago settlements was placed on view in the Children's Museum of the Art Institute in May. Creditable pieces of pottery, beautiful batiks, woven scarfs, coverlets and drawings were among the interesting things shown. In other sections of the Children's Room were to be found various exhibits of absorbing interest, such as a case showing the process of making encaustic frescoes, in the manner employed by the Romans; an actual piece of fresco taken from a private home in Pompeii, with photographs of the house and of the wall decorations in color. This last interesting exhibit is the gift of Eugene F. Savage, the mural painter. In another case a number of fine wood carvings by Negro craftsmen are now shown, the gift of George F. Harding and of Potter Palmer.

An endowment fund of \$30,000 has been given to the School of the Art Institute during the past week by Mrs. Anna Louise Raymond of Chicago. This fund, to be known as the Anna Louise Raymond Traveling Fellowship Endowment Fund, will yield a fellowship in the amount of \$1,500.00 annually to be awarded a student of the fine arts for a year of travel and study abroad. This honor will be conferred for the first time in June, 1929, as the result of a competition. Mrs. Raymond had previously established eleven full-tuition Day School scholarships at the School of the Art Institute under the name of the James Nelson Raymond Scholarships, and three known as the Anna Louise Raymond Scholarships.

Omaha, Nebraska, is to have
AN ART MUSEUM an art museum. Work has
FOR OMAHA begun on the Joslyn Memorial building, which will occupy two square blocks of ground, and when completed, will represent an investment of \$3,000,000.00, the gift of Mrs. Sarah Joslyn to the people of Omaha as a center for art, music and other cultural activities. The building will be a memorial to Mrs. Joslyn's late husband, George A.



PORTRAIT BY PATRICK O'CONNOR, SON OF THE
SCULPTOR, ANDREW O'CONNOR
PARIS SALON, 1928

Joslyn, founder of the Western Newspaper Union, who died in 1916. Title to the memorial will be vested in a "Society of Liberal Arts," which has been incorporated and will have charge of the building and all activities. The building will be of marble, in classic design, according to the plans of the architects, John and Alan McDonald. Among its features are to be a skylighted court with a fountain and planting of rare trees, and an auditorium and concert hall which will seat 800 on the main floor and 600 in the balcony. There will be ten exhibition galleries. The Art Institute of Omaha is to have the use of the building as a home.

This will doubtless enable the Art Institute to enlarge the scope of its service to the city, which has yet been considerable, despite the handicap of being situated in a single room of an office building, according to the annual report. All activities are free to the public. Four new lecture courses were offered during the year, in addition to those of the year before, and a new Saturday morning class for the children of members. Weekly radio talks were given by Frank Almy, Secretary of the Art Institute. Nine visiting lecturers were secured during the season, among them Stewart Dick of the

National Gallery (London), Ted Shawn, who spoke on art in dancing, Prof. Paul J. Sachs, Thomas E. Tallmadge and John David Brein, not to mention all. Exhibitions of diverse character, several of which were secured from the American Federation of Arts, were held during ten months of the year. The permanent collection was augmented both by gifts and by purchase of works of art of many types.

San Francisco, inspired by the examples of Cleveland, Toledo, Detroit and Philadelphia, plans to completely reorganize her museum system in such a way as to keep step with other cities of her size and importance, which are yet far ahead of her in this one respect. Felicitously situated, physically and psychologically equipped to be a western art center, San Francisco has failed to realize this ambition, largely, it is said, because of the lack of proper museum facilities.

A plan recently proposed by the Chamber of Commerce and endorsed by the San Francisco Art Association contemplates the reorganization of existing museums and the development of a system in the fields of art, history and industry. Natural history is already comprehended by the California Academy of Sciences. According to this plan, the De Young Memorial Museum would become a museum of the history of San Francisco, with ensemble rooms representing its historic backgrounds. The Palace of the Legion of Honor was instituted as a Museum of Contemporary Art, and the plan would definitely consecrate it to this period, not only in the fine arts but in every craft which possesses elements of beauty. The reconstructed Palace of Fine Arts would be converted into a museum of industry, commerce and travel. Finally, the plan proposes to create a new museum of the history of art, to acquire for it a series of masterpieces representing all the great past ages, and to exhibit these in accordance with the latest and most approved museum methods. This museum of the history of art would serve as a background for all the others. It is considered fortunate, by those furthering the plans, that no building now exists which might be utilized for the purpose; hence this proposed

museum and its exhibits may be conceived wholly in accordance with modern standards. Four divisions are contemplated—permanent exhibits, temporary exhibits, education and library and research.

THE PRINT MAKERS SOCIETY OF CALIFORNIA

Possibly few know that The Print Makers Society of California has an Associate membership for laymen. This membership carries with it the privilege of obtaining one etching issued by the Society each year. The dues are only \$5.00, and in every case the etching presented to the members has been worth many times this amount. This is only made possible through the cooperation of the artist, who makes a plate especially for this purpose, and the fact that the Society assumes the responsibility for the entire edition. A few copies of the 1926 print, "Black Cap Chickadee," an etching by Charles Heil and the 1927 print, "Patty Stringing Beads," a dry-point by Elisabeth Telling are still available, and as long as the editions last new members may obtain the prints by payment of back dues. The print for 1928 has not yet been announced, but it will be upheld to the usual high standard. Application for membership with check covering dues should be sent to The Secretary, Print Makers Society of California, 120 N. El Molino Ave., Pasadena, California.

With an active membership of 128 patrons and artists, together with several honorary members, the Art Club of St. Petersburg is considered among the largest and best organizations for the promotion of art in Florida.

The club has been a pioneer in art work in the state, having been active for several years in bringing to the city splendid exhibitions of pictures, sculpture and objects of art, presenting programmes, having to do with painting and the allied arts, and affording a center for local and visiting artists. It was incorporated in 1922 but had been organized and active for several years previous to this time. The Florida Art School, and following this the Art Club, were organized by J. Liberty Tadd, noted teacher and artist of Philadelphia, and after his death

the work was carried on for several years by Mrs. Tadd and their daughter, Mrs. Edith Tadd Little. The school was discontinued in 1925, and there are now no classes in instruction held in connection with the club.

The club has seen its most active growth in the past two years, when several innovations have been introduced to direct further attention to exhibits presented. Membership programmes are held bi-monthly at the formal presentation of exhibits, and these have afforded interesting, entertaining, and sometimes brilliant complements to the exhibits shown.

During the past season the programmes have usually been presented in three general divisions, one-act plays, musical recitals, talks and lectures pertinent to the pictures displayed. In nearly every instance the talent was found within the club. Many of the plays were written by club members, stage settings, costumes and scenery were all products of members, while in the musical division are numbered some of the best musicians in the city.

This idea of encouraging music and drama has brought new interests to the club and has increased interest in the organization's chief reason for being—to bring before the city and community the best possible in art.

Ten major exhibits were presented during the 1927-1928 season which opened the last week in November, continuing through the last of April. One of the most interesting exhibits of the year was the annual local and visiting artists' in which more than 150 pictures were entered. The jury accepted 97, which completely filled all gallery space available. All artist members of the club were represented, and several guest artists submitted pictures. In the exhibit were shown a wide variety of medium and subject matter, and several of the pictures were later circulated through the state by the Florida Federation of Arts in its annual exhibition.

Perhaps the finest exhibit of the year consisted of oil paintings by the famous Spanish brothers, Valentin and Ramon de Zubiaurre, loaned by a New York Gallery. At the opening, an especially interesting programme was given, every detail of which was in keeping with the pictures.

An exhibition by artist members of the club which opened on May 15 will be on view

during the summer. Artists may change their pictures as often as they wish, thus keeping the exhibit fresh for the public and also giving artist members an opportunity for presenting their work to the public. This is the first attempt of the club to function during the summer months.

In addition to exhibits and programmes the club during the past year has sponsored a public concert, a three-act play by its own group of players, and in March gave the first Beaux-Arts Costume Ball. The latter was declared the most beautiful and brilliant function of the city's social life, and it is planned to make it an annual affair.

The gallery is open to the public every afternoon, with a capable person in charge. On Sunday afternoons attractive teas are given by women of the club. It is conservatively estimated that 10,000 winter visitors and citizens viewed the exhibits this season. Several pictures were sold.

The officers of the club are Walter P. Fuller, President; Mark Dixon Dodd, Vice-President; Miss Mary Lewis, Secretary and Treasurer; Mrs. Walter P. Fuller, Corresponding Secretary; and S. Peter Wagner, John Boogher, Frank Jonsberg, Mrs. Bertha Mitchell, Leonard Clinton, Maxwell Hughes, Mrs. Elsa Anshutz-Zeig and Robert L. Dickey, Directors.

S. P. W.

This would seem to be a INTERNATIONAL summer of International CONGRESSES Congresses. From July 5 to 7, the Deutscher Werkbund, distinguished for its accomplishments, will hold its annual meeting at Munich, to which those from America interested in the arts will be welcome. A fine programme by acknowledged leaders in the field of industrial arts and the crafts is assured. A special invitation to members of the American Federation of Arts to attend is extended by the representatives of this organization.

Everyone knows about the Sixth International Congress on Art Education to be held at Prague, July 30 to August 8, but some may not know of the International Congress of the Popular Arts which will be held in the same city in October. This Congress will be under the auspices of the League of Nations, the International Committee on Intellectual Cooperation. The

dates will be October 7 to 13. In this Congress the United States will not be represented officially, but individuals may obtain membership by direct application and the payment of nominal dues.

The flood of spring exhibitions is upon us. The PARIS NOTES *Salon*, in the *Grand Palais*—which means the *Artistes Français* and the *Société Nationale*—and the *Salon des Tuileries* in the *Palais de Bois* at the Porte Maillot, an exhibition of Belgian Art in the *Jeu de Paume* Gallery, and the Louise Breslau pictures at the *Ecole des Beaux Arts* are the most important.

The *Salon* is an average one, including many excellent things and more mediocre ones. In fact, the range of talent in a French *Salon* is extraordinary. Artists who have made their mark, like Forain for instance, have only the same chance to be seen as the obscure new-comer who may daub his canvas with a mere suggestion of talent. All of which is admirable in the cause of art, if tiresome for the public, passing through room after room full of paintings, water colors, pastels, engravings, etchings, and huge halls full of sculptures. There is an evident diminution of large monuments this year—perhaps for the practical reason that these works cost too much nowadays—and an increase in the number of busts. Among these Black shows a fairly good one of M. Louis Marin, the Poincaré Minister who triumphed in the recent elections. There is a Lincoln, in conventional dress and flowing cape, by Clyde du Vernet Hunt, accompanied by two nude figures of a woman and child which seem remarkably out of place. The *Salon* will close on June 10 instead of June 30 as usual. The artists protested at this decision, on account of consequent lessening of sales. In compensation, the Society which had organized the Airplane Exposition that is to follow the *Salon*, and which was determined to exhibit the airplanes early in the season, offered to buy three hundred and fifty thousand francs worth of the artists' exhibits.

But the most piquant item in connection with this year's *Salon*—at least for Americans—is the fact that a *Medaille d'Or* has been awarded to an American sculptor, Andrew O'Connor, being the first time, I am

told, that this high recompense has ever been awarded to a foreign artist. The successful work is a statue group of "Tristan and Yseult," done in a beautiful stone of a pale beige color. I wish I could speak of this fine work with unbiased enthusiasm, but I cannot. It is very modern, in the sense that the work is left unfinished, and is "architectural." Between the two embracing figures lies a thick adherent layer of stone. Underneath is a pedestal of flat horizontal blocks of stone of various sizes, geometrical, apparently careless but not so, of course; and Tristan's head, as he kneels before Yseult, is in a sort of vice of tiny flat perpendicular blocks as if in some horrible machine. This is one of the ways of modern sculpture. Yseult is a young, delicate, nude creature, sensitively modelled as to the back of her form (and here the velvet-like beauty of the stone is apparent), curving as she bends over Tristan. Her hand supports the back of his head—quite uselessly as the blocks are there; his uplifted arm partly surrounds her and rests on her shoulders. There is an inscription carved in the pedestal: "We have drunk of the same bowl and of this drink." Tristan's face is impressive, but Yseult has very round, sad eyes, a retroussé nose and a vague mouth and chin. A sculptor who essays to embody these great dream-lovers of the past defies criticism.

The *Salon des Tuileries* is regarded by many artists and critics as the really worthwhile exposition. It is both interesting and shocking to the conservative spectator. It combines many of the best new works with many independent, audacious ones—though in this respect it does not equal the *Salon des Indépendants*, the freest of all. Many of the most famous new names appear in its catalogue. There are some decorative odalisques by Matisse; a striking black man by Simon-Lévy; exquisite flowers and masks by that delicate artist, Laprade; some Guérin pictures suggestive of the XVIII century; a wonderful portrait of a long-faced old Abbé, in a curious armchair, by Terechovitch; some good things by Odette des Garets, Utrillo, and a thousand others. Among the sculptures the "Sappho" of Bourdelle is calm and powerful.

The Dürer Exhibition at the Simonson Gallery was a treat to all lovers of this great artist's work. It is seldom that such fine

specimens of his wood cuts and engravings are brought together, these having been gathered from private collections. There were the famous wood cuts of the Apocalypse subjects, the "Melancholia," the "Knight between Death and the Devil," the "Life of the Virgin," etc. Among works by Dürer's disciples were those of Beham, Altdorfer, and the masters, Cranach, Holbein and Lucas de Leyde.

The retrospective exposition of the paintings, drawings and pastels of Louise Breslau at the *Beaux Arts* is well worth a visit, not only because of the remarkable technique of this Swiss painter (1854-1927)—who lived in Paris—but because of the lovely coloring and the satisfying, finished work. "La Vie Pensive," representing the artist herself and her intimate friend, Mademoiselle Z (the latter facing the spectator with tired eyes full of pain, while a Russian hound lays his beautiful head on her knees), is one of the great paintings of the Lausanne Museum, while the well-known picture "Les Amies"—three vividly painted women sitting around a table—is in the Geneva Museum. Though less famous, "La Jeune Fille au Chat" is in the present writer's opinion, a masterpiece. It is evident that this artist excelled in painting animals, and the cat in the last-named picture is the only true portrait of this mysterious animal that I have ever seen. The girl's face is a center of luminosity, in the best style of the masters of painting. Breslau's flowers are as beautiful as jewels, yet not heavy as the comparison might suggest. Some blue hyacinths, painted four days before her death at the age of seventy-three, are quite equal in treatment to the rest of her flower pieces, even the notable Wistaria painting belonging to the Duke de Clermont-Tonnerre.

LOUISE MORGAN SILL.

The sale of the Holford
LONDON NOTES Collection at Messrs. Christie's, Manson and Woods, to which I have already referred in these columns, realized even larger sums than was anticipated. It has been pointed out by Sir Robert Witt in a recent letter to *The Times* that one painting by that fine XVIIIth Century portraitist, Cotes, has been secured to the nation through a member of the Art Collections Fund, but the majority of this

great collection has gone abroad, and the impoverishment of our private collections is attracting public notice in the country.

Following the exhibition of the Fine Art Dealers Association, the Grafton Gallery, where this interesting show was located, has been secured in the future as the permanent home of the Portrait Painters Society—a new, satisfactory arrangement in every way both for themselves and the public.

I am notified today of the exhibition of antiques and works of art which is being organized by *The Daily Telegraph* to take place at Olympia, London, between July 19 and August 1, next. The Council is a strong one, with Sir William Berry, the new proprietor of the great London "daily," as its President, and among the Vice-Presidents, H. E. the United States Ambassador (The Honorable A. B. Houghton) leads the list, being followed by no less than seven other ambassadors and a number of names well known in the world of art. I am told by Sir Martin Conway, who is taking a leading part in the organization, that the exhibition is "designed principally with the object of developing a more general appreciation of things beautiful in our country, and to raise the standard of taste in living and the decoration of the home," and it is to be hoped that many private collectors will come forward to add to the works displayed. A series of "Period Rooms" has been arranged to house the valued loan collections of furniture, plate glass, etc., and to this side Sir Charles Allom, as special director, is giving the advantage of his knowledge and experience.

The Centenary of the great engraver Francesco Bartolozzi falls due in September of the present year, and is very properly being commemorated in Florence (there he made his first studies in the Academy of Fine Arts under Ignazio Hugford) by an exhibition to be held in the Uffizi Gallery. It has been my own privilege, being a collector of Bartolozzi prints here for many years, to have been able to give Professor Giglioli some assistance in forming this exhibition. But Bartolozzi was even more closely connected as an engraver with England than his own Italy, and I think I have some good reason for saying that the subject of an exhibition of his prints this autumn is at least under the consideration



BACKGROUND FOR HABITAT GROUP
 DESIGNED AND PAINTED BY ELIZABETH DOLAN
 IN MORRILL HALL, UNIVERSITY OF NEBRASKA, LINCOLN, NEBRASKA

of the authorities at the Victoria and Albert Museum, London.

S. B.

ART EXHIBI-
 TIONS IN
 DEPARTMENT
 STORES

A notable series of exhibitions of industrial art was held last season in department stores in New York, Boston and Washington.

The largest and the most impressive of these undoubtedly were the exhibitions held by Lord and Taylor, New York, Jordan Marsh, Boston, and Macy,

New York. In each instance, the exhibits were shown with appropriate setting, as a series of rooms or small galleries. The Macy exhibition which occurred in May and closed the season was international in scope. For this exhibition Lee Simonson, director and scenic designer of the Theatre Guild, and now American editor of *Creative Art*, constructed a modern setting for the 5,000 exhibits which 300 exhibitors from six nations contributed. These exhibits were assembled by Miss Virginia Hamill from the leading designers and craftsmen of France,

Germany, Italy, Austria, Sweden and the United States. The exhibits were arranged in sectional sections, thus giving indication of the characteristics of the various schools of modern design, and they included rugs, ceramics, glassware, metals, fabrics, lighting fixtures, leather, jewelry and other decorative accessories. The leading architects of the various countries cooperated in designing the interiors of the rooms used as settings. In connection with this Exposition a series of talks were given daily in an adjoining auditorium. Among the lecturers were Richard F. Bach, Associate in Industrial Art at the Metropolitan Museum; Harvey Wiley Corbett, architect; Edvard Hald, Swedish designer; Prof. Edwin Avery Park of Yale, and Frank Crowninshield. An eighty-page catalogue of the exhibition was prepared and printed through the cooperation of the representatives of the various sections.

Reviewing this exhibition in the New York *Herald Tribune*, Royal Cortissoz suggested that these new artists, who are putting forth an excellent programme, had not succeeded either in discrediting the tendencies of classical art or of producing work pleasing to the eye. Why? "For one thing, they have overlooked, in their particular harmony, the element of beauty. They are enormously clever, as we have found them on the present occasion, and in more than one previous exhibition. The modernists have good workmen to carry out their schemes, and room after room in this instance has 'finish,' above all things. What they do is brisk, flashing; it is, as we have said before, piquant and amusing. It is weak on the side of dignity, serenity and beauty. There can be no doubt at all about its entertainingly arresting attention. Its staying power is another question."

ITEMS

The Buffalo Fine Arts Academy held its Twenty-Second Annual Exhibition of selected paintings by American artists in the Albright Art Gallery, April 29 to June 24. This exhibit, which comprised 130 oil paintings, a few water colors and drawings, served as a review of American art since Whistler; for instance, works by John W. Alexander, Frank Duveneck and Thomas Eakins were

included as well as paintings by Rockwell Kent, Henry McFee and Allen Tucker. Judging from the illustrated catalogue and from report this was an excellent showing—carefully selected and genuinely significant.

The Cincinnati Museum opened its Thirty-fifth Annual Exhibition of American Paintings, May 26, to continue throughout the summer.

The Twenty-sixth Carnegie International tour of paintings has just closed at the California Palace of the Legion of Honor, San Francisco. The exhibition at San Francisco was seen by about 160,000 people. The paintings will be returned to Pittsburgh very shortly to be packed for shipment to Europe.

Eleven new members were elected to the National Academy of Design at its annual meeting. These are: Painters, George Elmer Browne, John Costigan, Robert Nisbet, John Folinsbee, Ezra Winter, William Paxton and Eugene Higgins; sculptors, Charles Keck and John Flanagan; architect, Welles Bosworth; etcher, Ernest Roth.

Under the auspices of a committee of which Miss May E. Robinson of Washington, Indiana, is chairman, a portfolio of reproductions in color of ten paintings by Indiana artists is to be issued. In connection with these reproductions there are to be interpretative paragraphs by Henry Turner Bailey. The price of the portfolio will be \$3.00, but unless a thousand subscribers are secured it cannot be issued.

The Metropolitan Museum announces a new periodical, *Metropolitan Museum Studies* to be published semi-annually, beginning October, 1928. Each part will contain scholarly articles, numerous halftone illustrations, and inserts in collotype, photogravure, or color. Subscription price will be \$7.00 per volume of two parts, or \$4.00 per part.

The School of the Museum of Fine Arts, Boston, will hold a summer session from July 2 to August 10. Instructors will be drawn from the winter faculty and the following subjects offered: drawing from the antique or from life, painting, design, museum research, modelling, jewelry and metal work.

BOOK REVIEWS

AMERICAN ARTS, by Rilla Evelyn Jackman.
Published by Rand McNally & Company,
Chicago. Price, \$3.60.

This volume has an extraordinarily extensive scope, covering the entire range of American art, from needlework to skyscrapers, and from the year 1608 to the present day. In consequence, the author disclaims the attempt to be wholly inclusive or complete. As she is Head of the Public School Art Department, College of Fine Arts, Syracuse University, she prepared the book primarily for students' use. But there is undoubtedly another large public for such a work, to judge by the number of requests from women's study clubs for a one-volume history of American art in all its phases. The subject is dealt with more from the personal than the critical viewpoint. After a brief introductory paragraph, each chapter consists of a series of biographical sketches of important artists. One can derive a very good general acquaintance with American art as set forth herein, which may serve as a stepping-stone to subsequent specialized study.

THE ART IN PAINTING, by Albert C. Barnes.
Second edition. Published by Harcourt, Brace
and Company, New York. Price, \$6.

This revised and enlarged edition of a book which was first published in 1926 includes studies of the early Flemish, Dutch, German and French traditions while retaining the original material, some of which has been rewritten. The first edition was reviewed in detail in these columns in July, 1926; that review is equally applicable to the present edition. The book is a paradox, containing much that one can endorse with enthusiasm (including the excellent illustrations) and also much that one must repudiate. Prof. Barnes declares, "The enjoyment of art is one of the experiences which are desirable for their own sake," and yet, throughout the book, pure enjoyment seems to be the result least likely to be obtained by observing art from the Barnes viewpoint. He calls to mind a certain type of physician who looks upon every patient as a case or an experiment, forgetting completely the human aspect. Prof. Barnes sees every

painting as something to be dissected and analyzed; for this reason, and despite the awesome information that this book has been adopted by more than sixty American universities and colleges, and in classes conducted by such museums as the Louvre and the Metropolitan, one feels that it is not the type of textbook calculated to engage the average student's interest. Not for a moment would one recommend the old sentimental method of art instruction; yet the 100 per cent scientific method may be equally obnoxious. One pictures the student turning with a sigh of relief to his calculus and trigonometry, after perusing several hundred pages of such sentences as this: "The color rhythms here assume a larger volume and add increased power to the design by the very size of those rhythms, as well as by their operation, at the right and left, as balancing compositional elements around other rhythmic lines and colors, which function as more or less centrally placed masses."

F. S. B.

REMBRANDT, by Sandor Brody. Translated
from the Hungarian by Louis Rittenberg.
Globus Press, New York, publishers. Price,
\$2.50.

Under the thin mantle of fiction this book purports to be an account of the last three years of Rembrandt's life—a life which ended in poverty and degradation. Taking into account the fact that the life of Rembrandt's time was not the life of our time and that Rembrandt himself was peasant born, still there is little excuse for parading the vulgarities which this Hungarian author has dug up and exposed. It is a disgusting story of bestiality which, even if it is true, had better have been forgotten. Rembrandt was a great artist and has left the world a glorious heritage. What right has any individual to circulate scandal—disgusting scandal—about him, damaging to his reputation, injurious to the remembrance of his art, soiling a fair record of achievement? And for what purpose? Presumably that of destroying ideals and exhibiting the author's own cleverness. Additional fuel is added to the fire of indignation by the fact that this abominable story is miscalled "a romance of divine love and art."

L. M.



PIONEER GROUP—SKETCH MODEL

BY

LORADO TAFT

RECENTLY UNVEILED AT ELMWOOD, ILLINOIS